

MIDDLEBURY COLLEGE
The School of Arabic

Summer 1996

THE SCHOOL OF ARABIC

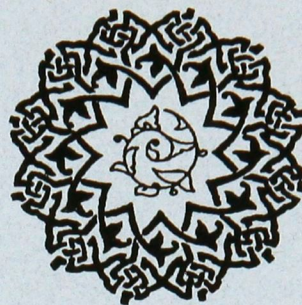
Middlebury College

Middlebury, Vermont 05753

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Summer 1996

Nine-Week Session

June 7 - August 9

Total Fees: \$5,615

(Tuition \$3,710; Board \$1,365; Room \$540)

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LETTER FROM THE DIRECTOR

Ahlan wa sahan wa marHaban!

Since its founding in 1982, Middlebury's School of Arabic has attracted more than 850 students from the United States and abroad, many of whom have gone on to study at advanced programs such as the Center for Arabic Study Abroad (CASA) in Cairo. For both students and faculty, the nine-week program offers a unique and intense experience. In addition to the hours spent in class, students are exposed to the language continuously.

The School of Arabic at Middlebury College emphasizes the teaching of oral skills and has played a key role in the development of instructional materials that reflect the latest trends in foreign language pedagogy. From 1987 to 1990, the school produced new materials for the teaching of listening, reading, and speaking skills in Arabic at various levels. The first two books in this series have been published and are being used at a number of institutions in the United States. The third book is now in development.

The School's commitment to the development of new materials and methodologies can be seen in curriculum changes implemented over the past few years. A new advanced elementary level has been added, and the school has introduced colloquial classes to students in the high intermediate and advanced levels.

Films, lectures, and cultural events in Arabic introduce students to the rich cultural, artistic, and religious life of the Arab world today and the extensive Arab heritage in many fields. In addition

to its own computer facilities, the school has a language lab with a selection of tapes for work on all skills and a small library which students may use for reading and research. Our program has been further enriched through the creation of a number of clubs in which students use their language skills in contexts that are of interest to them.

An important part of the Middlebury program is the student body. Middlebury attracts serious and diligent students from institutions of higher education in the United States and abroad. The School of Arabic takes great pride in its "graduates" whose commitment and devotion to language study is unparalleled.

The school's faculty represent some of the best programs in Arabic in the United States and the Arab world. Their dedication to their work during the summer ensures the highest quality of instruction and is a major contributor to the school's success. Interaction between students and faculty also makes the program unique, as individual attention and continuous contact reinforce the learning of the language.

The Middlebury program in Arabic is challenging and requires total commitment from students and faculty, a great deal of personal flexibility, and the ability to adapt to a group lifestyle. It also requires a positive attitude and a good sense of humor. Despite the rigorous nature of the program, at the end of the summer most students feel a very strong sense of achievement. I myself have enjoyed the Middlebury experience a number of times, both as a faculty member and as the director. As the 1996 session approaches, I look forward to another successful summer at the School of Arabic and to working with those of you who have decided to become part of the Arabic experience at Middlebury.

Mahmoud Al-Batal
Director

The School of Arabic

The School of Arabic offers beginning, intermediate, and advanced courses in the nine-week summer session. The curriculum emphasizes reading, listening, speaking, and writing skills, all of which are practiced daily. It uses a communicative and functional approach to the study of Arabic. An exceptionally wide-ranging collection of authentic listening, speaking, and reading materials, completed in August 1990 with assistance from the U.S. Department of Education, aids in the students' acquisition of the four skills.

The main focus of the school is the teaching of Modern Standard Arabic (*al-FusHaa*). The addition of colloquial Arabic to the school's curriculum, beginning in 1991, has responded to a growing need to make students more native-like in their oral proficiency.

The material covered and the level of proficiency achieved in one summer at the Middlebury School of Arabic is generally considered equivalent to at least one academic year's work at most other institutions. Student progress is evaluated through the administration of written and oral proficiency tests at the beginning and end of each session.

The school has its own language lab with a selection of tapes for work on all skills. In addition, students have access to word processing in Arabic at the Middlebury College computer center. A number of Macintosh computers equipped with the Nisus Arabic word-processing program are made available to students of the School of Arabic.

The Middlebury College library houses an Arabic collection which students may use for outside reading and class research. The school also has an extensive collection of authentic audio and video tapes from the media in many parts of the Arab world.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Each level offered in the nine-week session of the Arabic School awards four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer of 1997 will accompany admissions materials published by the Language Schools in November 1996.

Graduate Internships

The School of Arabic will offer two graduate internships in the summer of 1996. Graduate interns audit the advanced level class, observe the school's faculty in operation, and help in grading and material selection. In addition, they are expected to tutor beginning-level students.

Eligible candidates must have served as teaching assistants at their home institutions or have career interests in the teaching of Arabic. Candidates must also possess advanced language proficiency.

The school will provide interns with full room and board and a small stipend for the nine-week summer session. Interns will be expected to cover their own travel expenses to and from Middlebury College. For further information about these internships, please write to the School of Arabic at Middlebury College.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition

charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Application materials for the 1997 summer session will be available in November, 1996 from:

The School of Arabic
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 388-3711 ext 5552
languages@middlebury.edu
<http://www.middlebury.edu/~ls>

Administration, Faculty, and Staff

Director: MAHMOUD AL-BATAL. Associate Professor of Arabic, Emory University. Ph.D., University of Michigan.

Coordinator: LINDA MARCHICA.

Bilingual Assistant: CHRISTOPHER STONE, B.A., Haverford College.

NEH Project Assistant: MARY NACHTRIEB, B.A., The College of William and Mary.

Faculty

(from the 1995 session)

MAHMOUD IBRAHIM ABDULLAH. Lecturer in Arabic, University of Westminster, England. M.A., Essex University.

DALIA ABOU-HAGAR. Lecturer in Arabic, The American University in Cairo. M.A., The American University in Cairo.

SALEM AWEISS. Assistant Professor of Education, Bir Zeit University. Ph.D., The Ohio State University.

HANAAN AL-AZMEH. Lecturer in Arabic, The Arabic Language Institute, Damascus. B.A., University of Damascus.

AMIN BONNAH. Assistant Professor of Arabic, Georgetown University. Ph.D., Georgetown University.

KRISTEN BRUSTAD. Assistant Professor of Arabic, Emory University. Ph.D., Harvard University.

LILJANA B. ELVERSKOG. Teaching Fellow, University of Indiana. M.A., Khartoum International Institute for Arabic Language, Sudan.

DRISS CHERKAOUI. Visiting Lecturer, The University of Wisconsin. M.A., Sorbonne Nouvelle, Paris III

MICHAEL COOPERSON. Assistant Professor of Arabic, University of California at Los Angeles. Ph.D., Harvard University.

AYMAN EL-DESOUKY. Lecturer in Arabic, Johns Hopkins University. M.A., University of Texas.

WILLIAM GRANARA. Senior Preceptor in Arabic, Harvard University. Ph.D., University of Pennsylvania.

ELIZABETH JOHNSON. Teaching Fellow, Georgetown University. B.A., Georgetown University.

HANAA EL-KILANY. Teaching Fellow, The University of Pennsylvania. M.A., The American University of Cairo.

MAHA EL-MARRAGHI. M.A., McGill University.

MANDY MCCLURE. B.A., The University of Texas.

BARBARA ROMAINE. Lecturer in Arabic, The College of William and Mary. M.A.T., University of Massachusetts.

SAMIA SAYYED MONTASSER. Lecturer in Arabic, George Washington University. M.A., Bath University.

Graduate Interns

STEPHANIE THOMAS. M.A., Columbia University.

AKIKO MOTOYOSHI. M.A., University of Michigan.

Program of Studies

Students are placed in the following levels based on scores from written and oral proficiency exams which are administered at the beginning of the summer session.

101-102-103-104 Elementary Arabic (Level 1)

The beginning level is designed for students with no prior knowledge of Arabic. Daily coursework combines the use of a textbook with the use of authentic materials on a variety of topics for reading and listening comprehension. By the end of the course, students are expected to (1) have a mastery of the writing and sound systems of Arabic, (2) be able to understand and use basic grammatical structures, (3) have active use of about 1000 vocabulary words, (4) comprehend short reading passages, (5) understand sentence-length utterances in a limited number of content areas, and (6) handle a limited number of interactive, task-oriented social situations.

There are five hours of classroom instruction per day in addition to work in the language lab and written assignments. Students should expect to spend between five and six hours per day on assignments and study outside of class. From the outset, the medium of instruction is Arabic, except for occasional grammatical explanations. (4 units)

Required Texts: *Alif Baa, An Introduction to Arabic Letters and Sounds*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995; *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for*

Beginning Arabic, Part I, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.

197-198-199-200 High Elementary Arabic (Level 1.5)

This course is designed for students who have had some exposure to Arabic either through living in an Arab country or through a short period of formal study, but who have not reached the intermediate level of proficiency. The course assumes full control of the writing and sound systems of the language. Emphasis here is placed on the expansion of vocabulary and grammatical structures to allow students to begin functioning with the language in a variety of situations. Materials used at this level are drawn from both the elementary and intermediate levels. Students at this level are expected to use Arabic from the beginning of the session, and classes are conducted entirely in Arabic.

There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

Required Text: *Al-Kitaab fii Ta'allum al-ʿArabiyya: A Textbook for Beginning Arabic, Part I*, by Brustad, Al-Batal & Al-Tonsi, Georgetown University Press, 1995.

201-202-203-204 Intermediate Arabic (Level 2)

The regular intermediate level begins with a thorough review of basic Arabic grammar and vocabulary in order to bring students to a common working level. Objectives at this level are acquisition and expansion of vocabulary (1500-1700 words), the development of skills in reading, writing, listening, and speaking, and the mastery of basic grammar, including more complex structures not covered in the beginning course. These objectives are achieved through class discussion and intensive study of authentic written texts, and through intensive oral/aural practice using authentic audio and video materials.

There are five hours of classroom instruction per day. Students are also expected to spend five to six hours on assignments and study outside of class. (4 units)

Required Text: *Al-Kitaab fii Ta'allum al-ʿArabiyya, Part II*, by Brustad, Al-Batal, and Al-Tonsi. (Draft copies available at the Middlebury College Bookstore.)

301-302-303-304 High Intermediate Arabic (Level 3)

This course is designed to allow accelerated learning for intermediate students who bring with them a more solid background in Arabic than students in Level 2. The general objectives are the ability to handle a variety of communicative tasks successfully, the ability to understand sustained listening passages, the ability to read more authentic passages, the ability to write letters and paragraphs, and mastery of basic and more complex grammatical structures.

Classes meet for five hours per day. In addition, work outside of class requires an average of five to six hours a day. (4 units)

Required Texts: *Intermediate Modern Standard Arabic* (revised version), by Peter F. Abboud et al, The University of Michigan; *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994.

401-402-403-404 Advanced Arabic (Level 4)

Students accepted at this level are expected to have mastered basic grammar and word mechanics and possess an Intermediate-Mid oral proficiency rating, or higher, in Modern Standard Arabic. The course is designed to have students attain advanced proficiency in the skills of reading and listening comprehension, writing, and speaking. After an initial review period, reading and listening activities for the course deal exclusively with authentic materials on various contemporary topics in language, literature, and the social sciences. Through outside projects, class presentations, lectures, book reports, and extensive use of authentic written materials and audio-visual programs, students develop advanced skills in reading, writing, speaking, and listening. Special emphasis at this level is placed on understanding the nuances of the language and the use of idiomatic expressions and rhetorical devices. Coursework at this level includes extensive reading of advanced texts. Students can

expect to be able to read, write, and discuss a wide variety of complex academic and intellectual subjects with a high degree of language proficiency by the end of the session.

Classes meet three to four hours a day, and students should expect to spend five to six hours outside class on assignments and preparation. (4 units)

Required Text: *Adawaat al-Rabt* by Ahmed Taher Hasanein & Nariman Al-Warraki, American University in Cairo Press, 1994; a wide variety of additional readings will be selected by instructor(s).

Electives in Colloquial Arabic

Each student at the High Intermediate and Advanced levels (levels 3 and 4) is required to choose one colloquial elective course which meets four hours per week in addition to the regular course load. These electives represent a basic component of the curriculum at these levels. They are **not optional** and are **not separate courses** for which students receive separate credit or separate grades. A student's performance in the chosen elective contributes to the determination of the final overall grade for the course.

The elective offerings vary from year to year based on student interest and the availability of instructors. The courses that were offered during the 1994 and 1995 sessions were:

(1) Elementary Egyptian Arabic

This course is designed to expose students to the basics of Egyptian Colloquial so as to allow them to function in daily life situations.

(2) Intermediate Egyptian Arabic

This course is intended for students who have had some exposure to Egyptian Colloquial. Special emphasis in this course will be placed on the use of audio-visual materials.

(3) Elementary Moroccan Arabic

This course is designed to expose students to the basics of Moroccan Arabic.

(4) Elementary Levantine Arabic

This course is designed to expose students to the basics of Levantine Arabic, allowing them to function in daily-life situations.

Clubs

In addition to regular coursework, students above the first level are also required to participate in a club of their choice. The clubs hold two-hour meetings once a week. The clubs are determined by student interest. Clubs in the 1995 summer session included the following:

- (1) **Arabic Music and Dance Club:** Students worked on learning Arabic songs and folk dancing.
- (2) **Literature Club:** Students read selections from modern literary works in fiction and poetry.
- (3) **Political Club:** This club focused on discussions (in an informal setting) of current political affairs in the Arab world.
- (4) **"Turath" (Heritage) Club:** Students read various Arabic texts from early and medieval periods.
- (5) **Cinema Club:** Students watched an Arabic film every week and discussed its cultural and artistic content.
- (6) **Qur'an Club:** This club was based on reading some of the Suras of the holy text and their interpretations, and on learning the rules of recitation (*Tajwiid*).

Due to their limited oral proficiency, elementary level students form their own club for the first half of the session and join the other clubs for the second half.

**MIDDLEBURY COLLEGE
LANGUAGE SCHOOLS**

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

MIDDLEBURY COLLEGE The Chinese School



Summer 1996

THE CHINESE SCHOOL

Middlebury College

Middlebury, Vermont 05753

(802) 388-3711 ext. 5552

Summer 1996

Nine-Week Session

June 7 - August 9

Total Fees: \$5,615

(Tuition \$3,710; Board \$1,365; Room \$540)

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The Chinese School

The Chinese School offers a nine-week intensive program each summer with courses in modern Mandarin at the beginning, intermediate, and two different advanced levels, and one course in beginning classical Chinese. These courses are designed to help learners develop and improve their listening, speaking, reading, and writing skills. The curriculum at all levels also aims at helping learners acquire and expand their knowledge of Chinese culture.

Curriculum

Total Immersion - In the context of complete immersion in an intensive Chinese language environment, students will have ample opportunities to learn how to communicate in both spoken and written Chinese. Teachers and students adhere to a strict "Chinese only" language pledge. Instructional materials will expose students to texts prepared in both traditional and simplified characters and to a variety of vocabulary and usages current in both mainland China and in Taiwan. Language learning activities, to be conducted both in and outside of class, include various types of drills and simulations of real life situations requiring the use of spoken and written Chinese. These exercises, which emphasize the development of good language learning strategies, also seek to help students become more resourceful learners and successful users of Mandarin Chinese.

Intensive - Students should anticipate devoting a great deal of time to study and practice in addition to their scheduled four hours of classes Monday-Friday. It is not advisable for students to plan to spend weekends away from Middlebury, nor to have any other obligations during the nine-week session. For relaxation and additional opportunities to learn the language and the culture, students will participate in many weekly extra-curricular activities such as movies, lectures, picnics, sports, calligraphy painting, Tai-Chi, Chinese chess, drama, singing, poetry recitation, cooking, radio broadcasting, traditional dance, etc.

Rigorous Assessment - Students (other than beginners) will take entrance proficiency tests on their listening, speaking, reading, and writing skills for placement purposes, and exit proficiency tests to determine progress made during the summer. Throughout the course, students will be rigorously assessed and their progress will be carefully monitored and recorded.

Low Faculty-Student Ratio - The average faculty-student ratio in the Chinese School is approximately one to six. The faculty is recruited on the basis of excellence in teaching Chinese as a second language. Most faculty members grew up in China or in Taiwan. One or two non-native instructors have near native proficiency in Chinese. Faculty members live in the same Chinese language dormitory as the students and take their meals together with them in a Chinese language dining hall, thus the faculty and Chinese-speaking staff interact with the students in Chinese on a daily basis, including weekends.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Courses offered in the nine-week session of the Chinese School award four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 will accompany admissions materials published by the Language Schools in November 1996.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition

charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Application materials for the 1997 summer session will be available in November 1996 from:

The Chinese School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802) 388-3711 x 5552
languages@middlebury.edu
<http://www.middlebury.edu/~ls>

Administration, Faculty, and Staff

Director: T. RICHARD CHI. Associate Professor of Chinese, University of Utah. Ph.D., UCLA.

Adviser: JOHN BERNINGHAUSEN. Professor of Chinese, Middlebury College, Ph.D., Stanford University.

Lead Instructors:

Beginning Chinese (Level I): DIANA SUN.
Lecturer in Chinese, Washington University.

Intermediate Chinese (Level II): WEINA ZHAO.
Lecturer in Chinese, Cornell University.

Advanced Chinese I (Level III): JIANHUA BAI.
Assistant Professor of Chinese, Kenyon College.
Ph.D., University of Pittsburgh.

Advanced Chinese II (Level IV): KAI LI. Lecturer in Chinese, Oberlin College. B.A., Beijing University.

Classical Chinese (Level V): GREGORY CHIANG. Senior Lecturer of Chinese, Middlebury College. M.A., University of Vermont.

Courses

CS 101-102-103-104 Beginning Chinese (Level I) Sun

This course is designed to help students develop functional language ability in spoken and written Mandarin Chinese in order to meet basic needs for the use of Chinese in their personal and academic lives.

Activities designed for the course include intensive drills on sounds and tones, vocabulary, grammatical constructions, and traditional and simplified characters in meaningful contexts. There is extensive practice in using Chinese in culturally authentic situations. Both pedagogically prepared texts and authentic materials including a wide variety of realia will be used in this course. (4 Units)

CS 201-202-203-204 Intermediate Chinese (Level II) Zhao

This course is designed for students who have successfully completed a rigorous one-year college course in spoken and written Mandarin Chinese, or its equivalent. While many of the linguistic tasks students will learn to handle are similar to those of CS 101-102-103-104, the level of language required to carry out these tasks is more advanced. In this course, students will be required to comprehend and produce paragraph-level Chinese.

Rigorous practice of spoken and written Chinese in complex communicative activities will be complemented by intensive drills to fine-tune pronunciation, expand vocabulary, and internalize more complex grammatical constructions. Students will also do intensive reading of expository writings on a variety of cultural topics. This course is conducted in Mandarin Chinese. (4 Units)

CS 301-302-303-304 Advanced Chinese I (Level III) Bai

Designed for students who have completed two years of college-level training in Chinese, this course aims at helping students solidify their ability to comprehend and produce paragraph-level Chinese. It seeks to enable students to understand face-to-face conversations on most familiar topics, give factual accounts, read materials written in formal *shumianyu* Chinese and write simple essays, reports, and all types of correspondence. Authentic materials, including newspaper reports and radio and TV broadcasts, will be used exclusively in this course. The course is conducted entirely in Mandarin Chinese. (4 Units)

CS 401-402-403-404 Advanced Chinese II (Level IV) Li

This course is designed to help students comprehend and produce discourse-level Chinese characterized by factual as well as abstract elaboration on most familiar and some unfamiliar topics. Authentic materials are used exclusively, and the course is conducted in Mandarin Chinese. It is designed for students who have completed three years of training in all four skills.

In this course, students will read rigorously both literary and non-literary texts written in advanced *shumianyu* language on a wide range of topic areas related to current events, social sciences, history, and literature. Elaborate discussions of the content of the reading materials will be conducted daily. A major emphasis is placed on the enhancement of writing skills. Students will be required to write extensively in the expository style, and their written work will be corrected and discussed in individual sessions. (4 Units)

CS 501-502-503-504 Classical Chinese (Level V) Chiang

This course, conducted entirely in modern Mandarin, is an introduction to classical Chinese. It is designed for students with no previous training in the classical language but with a minimum of three years of training in modern Mandarin. While the focus of the course is on training students to read classical Chinese, the method of instruction serves simultaneously to enhance proficiency in the vernacular. Comparisons will be made between classical Chinese and modern Mandarin in the areas of lexicon, syntax, semantics, and cultural context. Materials to be covered in this course are selected from the vast store of classical texts, ranging from the Analects of Confucius to nineteenth century court documents. All lessons will be accompanied by audio tapes placed in the language laboratory. (4 Units)

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

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President of Middlebury College
Ph.D., Harvard University

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MIDDLEBURY COLLEGE The French School



Summer 1996
Academic Year Abroad
1996-97

THE FRENCH SCHOOL
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5552
Fax: (802) 388-1253
E-mail: langauges@middlebury.edu
Web: <http://www.middlebury.edu/~ls>

Summer 1996

Seven-Week Session
 June 21 - August 9
 Total: \$4,260
 (Tuition \$2,780; Board \$1,060; Room \$420)

Six-Week Graduate Session
 June 24 - August 9
 Total: \$4,170
 (Tuition \$2,780; Board \$1,000; Room \$390)

Academic Year 1996-97

Graduate and Junior Year Programs in France
 (Tuition: Full year \$10,610; Semester \$5,420)

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Quelques mots pour vous présenter l'Ecole française

Depuis sa création l'Ecole Française se consacre à l'enseignement de la langue, de la littérature et de la civilisation françaises. L'étudiant de Middlebury bénéficie d'une double expérience: la maîtrise d'une langue étrangère, et l'accès à d'autres disciplines telles que la linguistique et les sciences sociales, qui permettent d'explorer la culture française, la littérature et la pédagogie. Un très haut degré de coordination entre ces aspects différenciés du programme permet aux futurs professeurs de profiter de pratiques diverses et de mieux s'adapter aux situations professionnelles devenues de nos jours de plus en plus exigeantes.

Les cours de langue dits pratiques visent à la maîtrise du français: la langue étant un objet social, il est essentiel d'explorer la société dans laquelle elle est aussi un outil de création esthétique, ce qui rend l'étude de la littérature indispensable. Ces grands principes qui orientent le programme n'ont guère varié depuis le début.

Le public étudiant, par contre, s'est beaucoup diversifié et la répartition des cours dans les différentes rubriques en a été sensiblement modifiée. Cet été, la majorité des cours proposés sont des cours de langue pratique (compréhension orale, production orale et phonétique, compréhension écrite et production écrite). A ces cours de base, sont ajoutés, au niveau gradué, un cours de français des affaires. Un public de plus en plus grand s'intéresse à ces domaines de spécialisation qui peuvent trouver des applications pratiques dans le monde de l'enseignement comme dans celui des professions libérales, juridiques et commerciales.

Nous avons le plaisir de retrouver cette année parmi nous de nombreux amis et professeurs qui ont déjà enseigné à Middlebury, en été. Vous reconnaîtrez, j'en suis sûr, leurs noms, et découvrirez avec intérêt les sujets qu'ils se proposent d'enseigner pour vous cette année. Nous accueillerons aussi de nouveaux collègues. L'été sera placé sous le signe de la diversité de la littérature (16ème, 18ème, 19ème et 20ème siècles), de la civilisation (La France et l'Europe, la Francophonie, l'histoire de l'art de la Renaissance...) et de la pédagogie (Francophonie, civilisation, didactique).

Monsieur le Professeur Pascal Perrineau (Institut d'Etudes Politiques de Paris) reviendra cet été, comme conférencier. Il nous parlera des

problèmes sociaux et politiques de la France contemporaine; et en cette année de grèves et de manifestations en tous genres, il sera intéressant de faire le point!

Je remercie anciens et nouveaux collègues, professeurs de langue et de littérature, étudiants de tous niveaux, de venir se joindre une nouvelle fois à l'Ecole Française d'été de 1996. Je conseille à tous les étudiants de lire attentivement ce bulletin. Ils pourront ainsi apprécier la richesse et la diversité du programme qui leur est proposé (histoire, linguistique, didactique, poésie, roman, civilisation, cours de langue, de phonétique, etc.).

Comme chaque été, enfin, films, pièces de théâtre, télévision, chœur, chansons et musique, foot-ball et tennis viendront animer nos après-midi et nos soirées. Venez et revenez à Middlebury pour passer avec nous un été mémorable.

Daniel Jourlait
Directeur

French at Middlebury

The French School offers its students a variety of programs during the summer, including intensive language training at five levels of proficiency from beginning to advanced, and graduate programs leading towards the M.A. or D.M.L. degree. The School in France has programs designed for undergraduates wishing to spend their junior year in Paris and for graduates who complete their M.A. degree with an academic year in Paris.

Graduate Degrees

Master of Arts. Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. They must also have completed course work equivalent to a major in French. The Graduate Record Examination is not required for admission. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees.

To receive the Master's degree in French, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn remaining units either during a series of summers on the Vermont campus or during an academic year in Paris. The program provides a broad base in the fields of French language, literature, and civilization.

Doctor of Modern Languages. The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in French is a prerequisite for entrance to the program. Degree requirements include: a qualifying paper; eight additional upper-level graduate courses in French; three graduate courses in a second language (German, Italian, Russian, or Spanish); comprehensive examinations in French; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information on the D.M.L. program, please contact the office of the dean of the Language Schools at (802) 388-3711, ext. 5508.

Credit

Credit is defined in terms of units. One unit equals three semester hours.

Undergraduate courses in the seven-week session (100-499) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program (levels 501-900) is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits it will grant for the summer's work at Middlebury.

All credits to be applied towards a Middlebury degree must be earned within a ten-year period. The Middlebury College Language Schools do not calculate grade point average or class rank.

Transfer Credit

After formal admission to a graduate degree program, candidates for the M.A. and D.M.L. degrees may request permission to transfer a maximum of three units or the equivalent from another institution. Students may propose for transfer only courses taken after successful completion of the initial summer and formal admission to degree candidacy.

To be eligible for transfer, courses must be taught in French at the graduate level in the areas of language analysis, culture and civilization, literature, or professional preparation. Language practice courses may not be transferred, and the courses should not duplicate courses already taken for degree credit. All information pertaining to a course proposed for transfer must be sent to the French School for approval prior to the student's registration in the course.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the French School. Auditing is not permitted in levels 100-400, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1010 (tuition \$620; room and board \$390).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer sessions and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 and the academic year 1997-98 will accompany admissions materials published by the Language Schools in November, 1996.

Fees, Enrollment, and Refunds

Fees for 1996-97 are listed on the inside front cover of this bulletin. Fees for 1997-98 will be published in November, 1996.

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1 of their decision to cancel their enrollment. After May 1st and until registration at the summer session, students who cancel will forfeit the enrollment fee, but receive a refund for any other payments made. Other refunds are subject to the schedule published in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six-week session is \$930 for the summer of 1996. (Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.)

Application and Admission

Application materials for the 1997 summer session and the 1997-98 academic year abroad will be available in November, 1996 from:

The French School
Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753-6131
(802) 388-3711, ext. 5552
languages@middlebury.edu

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Administrative Staff

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MARC PERRAMOND. Assistant du Directeur.

BONNIE WOOLEY. Directrice du Chœur et responsable des activités musicales. M.A., Middlebury College; D.E.A. d'anglais de spécialité, Université de Bordeaux.

Intensive Language Courses

Students registered in the intensive language courses (seven-week session) are enrolled in courses 101 to 499 according to their level of proficiency as determined by placement tests administered at the beginning of the session. Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. The normal course of study carries three units (the equivalent of nine semester-hour credits). Courses numbered 101 to 499 begin on Monday, June 24 at 8:00 a.m.

Schedules, texts, and staffing are subject to change.

101-102-103 Beginning French Coordinator: Raphaëlle Nicolas; Henry Mera

Méthode de Français is designed as a complete approach to the French language, encompassing not only listening and speaking abilities, but also reading and writing skills. The author's concern with authenticity accounts for the use of idiomatic expressions (ranging from the colloquial to the literary) and constant references to French civilization through the story of two characters. The "method" is audio-visual, relying on the use of videos and tapes, with daily work at the lab. Though it emphasizes oral and global comprehension, each lesson offers a set of grammar drills and exercises and is carefully structured to allow for full systematic practice of the four skills, so that students are able to handle any kind of situation by the end of the seven weeks. (3 units)

201-202-203 Early Intermediate French Coordinator: Catherine Legouis; Barbara M. Koontz

Continuation of 101-102-103. Active and systematic review of grammatical structures and problems. Accelerated method using video. Greater emphasis will be placed on reading and writing. At the end of this course students should be able to read a contemporary text of moderate difficulty, and to express their opinions about it in phonetically accurate French and short critical papers. Depending on student preparation and performance, this course corresponds to the second and third semester of French. (3 units)

211-212-213 Intermediate French Coordinator: Laurent Patenotte; Gérard Bobenrieter, Yannick Viers

This course is intended for students whose study of first-year French is recent and who wish to continue their study and perfect their skills. It includes active and systematic review of grammatical structures and problems, oral comprehension and production, and a greater emphasis on reading and writing. Depending on student preparation and performance, the entry level for this course corresponds to the third semester of college level French. (3 units)

300 and 400 Level - Advanced French

At the advanced level, students are assigned to sections and levels according to their performance on the placement tests given at the beginning of the session. The program is organized by specific skills: oral comprehension, oral production, composition, and structures of French grammar. Each skill involves one hour of class a day, plus outside work in the language laboratory or small drill and correction sections.

The 300 level courses are for students who are ready to enter the fifth or sixth semester, or third year of college French, depending on the individual. The 400 level courses correspond to the fourth year, in both language skills and content.

301/401 Oral Comprehension Pierre Souque, Agnès Hy

These courses are designed to introduce students to authentic, unrehearsed material recorded in France. Emphasis will be placed on developing competence in listening skills in direct relation to everyday situations in a francophone culture. Both standard and regional accents will therefore be reviewed with the aim of understanding the people of contemporary France. Regular work assignments together with supplementary materials used both in class and in the language lab will help familiarize the student with a wide range of real-life conversations, and will include the study of idiomatic spoken French. Students will be placed in 301 or 401 depending on placement test results. (.5 units)

302/402 Oral Production Christine Valéro, Michel Gabrielli, Aline Germain-Rutherford

The aim of these courses is to develop and improve students' ability to express themselves in

correct standard French in given situations, without neglecting idiomatic aspects of the language or *le français comme on le parle*. Though the composition of classes may be different from that in 301/401, the course will be based on the same premises and materials. Students will be placed in 302 or 402 depending on placement test results. (.5 units)

303 French Grammar Mary Perramond

This course is intended for students who have a basic familiarity with the French language, who generally know the most frequent forms and structures but who are still insecure in using them, especially in writing. A thorough review of grammar will be presented, with emphasis on points that offer most difficulties to speakers of English. Students will gain a sense of the architecture of the language, how different parts are related and function together, and how one chooses to articulate those different elements to express a meaning. (1 unit)

311 Composition Danielle Issa-Sayegh, François Rouget

This course is devoted to the acquisition of writing skills. A great variety of exercises will lead the student through different types of writing, such as descriptive, narrative, and argumentative prose, as well as "personal diary" style. An emphasis will be placed on the study of vocabulary, grammatical structures, and textual articulation. Regular work assignments will help the student in developing his/her abilities in written expression. (1 unit)

411 Grammar and Composition Pierre Haillet

This course aims at strengthening and developing the student's competence in written expression. A systematic review of complex linguistic structures of modern French will be offered. The mastery of grammar and vocabulary will be acquired through intensive practice of a variety of exercises. Regular work assignments will consist of writing short pieces of descriptive narrative and argumentative prose, as well as a "personal diary." The ultimate goal of this course is the mastery of correct, logical, and well-articulated expository prose, as well as the proper expression of reasoning. (1 unit)

Students who perform particularly well on the placement test will be allowed to enroll in **one** of the following courses:

423 Introduction to Structural Linguistics

Pierre Haillet

The aim of this course is to familiarize the student with the main concepts of structural linguistics and their application to grammatical and textual analysis. Some applications of linguistic analysis in the area of studying/teaching French as a foreign language will be discussed. Structures of modern French as a means of communication will be studied at various levels of analysis, and the most important theories in the areas of general linguistics, phonology, morphology, syntax, semantics, and pragmatics will be reviewed. A systematic practice of exercises will help the student in acquiring the mastery of the techniques of linguistic analysis. (1 unit)

Text: Renée Baligand, Part Bhatt, Pierre Léon, *Structure du français moderne* (Canadian Scholars Press Inc.).

431 La France et l'intégration européenne

Michel Gueldry

Ce cours soulignera les contributions de la France au processus de l'unification européenne, de Jean Monnet à Jacques Delors en analysant les mécanismes institutionnels et décisionnels de la politique européenne de Paris. On examinera en particulier les causes spécifiques des attitudes françaises vis-à-vis de l'Europe (mission universelle, exemplarité et exceptionnalisme, relations avec les autres pays d'Europe, les Etats-Unis, etc.); l'attitude des partis politiques; l'influence de l'intégration économique sur les grands secteurs de l'économie française; l'influence de la "bruxellisation" sur la culture politique française et celle de l'Union sur l'Etat-Nation.

Textes: Robert Raymond, *l'Unification monétaire en Europe*, PUF, collection *Que sais-je* no. 2578, 1993; Jean-Claude Masclet, *l'Union politique de l'Europe*, Paris, PUF, collection *Que sais-je* no. 1527, 1994.

Graduate Program of Studies

To be eligible for acceptance to the six-week session, applicants are normally expected to have a B.A. degree with a major in French or equivalent course work in French, and a grade average of B or better. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the French School welcomes each summer 'non-degree' students (i.e. candidates for degrees at other

institutions, or individuals who want to take advanced courses in French).

New students enrolled in the graduate session must take a written language test before they register. According to their performance, they may be placed in one of the following: 511 (*Grammaire et composition*) or 611 (*Composition avancée*). After the written language test, new students will have an interview with a phonetics instructor. According to results of the interview, the student will be placed in 505 (*Production orale*) or exempted from a phonetics course. In the latter case, he/she will take the proficiency test required for the M.A. degree during the 3rd, 4th, or 5th week of the session. New students may register only when they have received the results of the written language test and the phonetics interview.

A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the dean of the Language Schools, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level for undergraduate credit before beginning a full load of graduate work.

Two types of courses are offered in the graduate program: (1) foundation courses which are designed to provide students with the linguistic, cultural and literary skills needed for further study; (2) specialized courses which allow the student to build on this foundation and acquire broader and more sophisticated knowledge. Courses of the first type are a permanent part of the program and are offered each summer. The more specialized courses change each year depending on the faculty and their specialties, allowing for a variety of subjects and approaches.

Courses at the 500, 600 and 700 levels are essentially for students preparing for the Master of Arts degree. They are also open to highly qualified undergraduates who have scored well on the placement test and are judged capable of doing work at the graduate level. The numbering of graduate courses is arranged to indicate level of difficulty. Beginning graduate students normally take 500-level courses, while 700-level seminars are usually for M.A. candidates nearing completion of the program. The 800-level courses are mainly for doctoral candidates or highly qualified master's candidates; 900-level courses are for D.M.L.

candidates only. Each course carries one unit of graduate credit unless otherwise indicated. The normal course of study during a summer session is three units. Graduate courses begin on Thursday, June 27th.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury French School. To receive the M.A. degree the student must complete a total of twelve units. These may be obtained in a series of summer sessions on the Vermont campus, or by taking three units during a summer session and completing the requirements during a full academic year in Paris.

A maximum of three units may be transferred from other graduate programs following approval by the dean of the Language Schools. Two units earned at Middlebury's two-week seminars may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. N.B. Courses taken at other institutions and proposed for transfer toward the Middlebury M.A. degree must have been taken after admission to candidacy, at the end of the first summer session.

Distribution requirements for those students choosing to earn their degrees on the Middlebury campus:

- a) one unit in advanced composition (611 or the equivalent);
- b) certificate of competency or proficiency in phonetics;
- c) two units in civilization;
- d) three units in literature.

Distribution requirements for those students choosing to earn their degree in Paris after a summer on the Middlebury campus:

- a) one unit in advanced composition (611 or the equivalent);
- b) certificate of competency or proficiency in phonetics;
- c) two units in civilization;
- d) two units in literature (including 591 or the equivalent);
- e) mémoire (worth two units).

I. Cours de Langue

A. Production orale

505 Production orale Coordinateur: Aline Germain-Rutherford; Hélène Germain-Simoës, Sadia Zoubir-Shaw

L'objectif de ce cours est de développer la perception auditive et les capacités d'expression orale de l'étudiant pour lui permettre de **communiquer** plus facilement et effectivement en français. L'accent sera mis à la fois sur la prononciation (phonèmes, rythme, intonation) et sur la compréhension et l'expression orale à travers des exercices de discrimination auditive, de répétition et de simulation de situations de communication. La progression de chaque unité du cours ira d'une expression orale très dirigée d'un point de vue phonétique, vers une expression plus libre et spontanée à l'intérieur de situations de communication variées.

B. Grammaire et composition

511 Grammaire et composition Coordinateur: Maguy Martins; Josette Hontanx

Par placement. Sections limitées à quinze étudiants. Ce cours offre une revue systématique des points de grammaire fondamentaux, en particulier du système verbal et de l'application pratique des règles au niveau de la phrase et de son intégration dans le paragraphe. (1 unité)

611 Composition avancée Coordinateur: Dany Perramond; Frédéric Limare

Ce cours est obligatoire pour la maîtrise. Il donne aux étudiants le moyen d'utiliser des structures grammaticales complexes. On accordera une attention particulière à l'étude des niveaux de langue. (1 unité)

618 Traduction Frédéric Limare
Prerequisite: 611

Ce cours s'efforcera, par la traduction de textes contemporains, d'aider les étudiants: 1) à approfondir leur connaissance de la langue française par un travail rigoureux d'enrichissement du vocabulaire, des expressions idiomatiques et de la syntaxe; 2) à commencer à prendre conscience des caractéristiques spécifiques de chacune des deux langues. Les étudiants devront avoir à leur disposition un bon dictionnaire bilingue (*Collins & Robert*,

par exemple) et un bon dictionnaire unilingue (*Le Petit Robert*). (1 unité)

619 Français des affaires Michel Gabrielli

Ce cours a pour objectifs l'initiation aux fonctions administratives et commerciales de l'entreprise, et la sensibilisation à la mentalité française à travers la vie professionnelle.

Les étudiants pourront se familiariser avec la communication d'entreprise: présentation, prise de contact téléphonique, entretien d'embauche, Curriculum Vitae et lettre de candidature, correspondance commerciale. Ils prendront aussi connaissance des étapes de la commercialisation d'un produit: lancement, publicité, offre et commande, moyens de paiement, distribution. Par ailleurs, une approche des spécificités d'un négociateur français sera proposée.

Les méthodes d'enseignement, orales et écrites, seront fondées sur la participation active des étudiants: jeux de rôles et exercices audio-visuels. La mise en situation concrète, l'utilisation de documents authentiques et la pratique d'un manuel de Français des Affaires accompagné de cassettes. (1 unité)

C. Atelier de théâtre

508 Atelier de théâtre Françoise Mojeret

Cet atelier est destiné aux étudiants désirant améliorer leur capacité orale tout en étendant leur connaissance du théâtre français. Il est particulièrement utile pour les étudiants se destinant à l'enseignement puisqu'il permet de gagner de l'assurance en apprenant à allier parole et comportement.

Le cours appliquera les techniques théâtrales de la méthode de Georges LeRoy, professeur au Conservatoire national d'art dramatique de Paris, c'est-à-dire, articulation, respiration, pose de la voix, scènes du théâtre classique et contemporain jouées à deux ou à plusieurs, improvisations.

Deux vidéos seront réalisées au cours de la session permettant un travail autocritique.

Les étudiants de l'atelier participeront à un ou plusieurs spectacles dirigés par Claude Beauclair dont *Les bonnes de Jean Genet* et *Le voyage de M. Perrichon* d'Eugène Labiche. (1 unité)

II. Linguistique

622 Histoire de la langue française Marguerite Mahler

Nous examinerons dans ce cours l'évolution de la langue française depuis ses origines jusqu'à nos jours. Nous adopterons deux approches distinctes mais complémentaires qui nous permettront de saisir l'évolution de la langue à travers l'histoire. Nous traiterons parallèlement l'histoire externe du français (les populations, les territoires, les circonstances politiques) et son histoire interne (évolution de la phonétique, de la morphologie, de la syntaxe et du lexique).

Texte: J. Picoche et C. Marchello-Nizia, *Histoire de la langue française*, Collection fac. linguistique, Nathan 1994.

III. Civilisation

530 La France contemporaine Dominique Agostini

Ce cours décrira les aspects géographiques, historiques, économiques et institutionnels de la France actuelle. Il s'agira de comprendre à la fois les permanences de la société française et les facteurs qui à l'aube de l'ouverture du grand marché européen de 1992 transforment l'économie et la culture française. On cherchera donc à présenter ici un vaste tableau synoptique de la réalité française. (1 unit)

Texte: Edward et Huguette Knox, *Plus ça change* (Hatier, 1992)

533 De François Ier au Grand Siècle: Maniérisme, Classicisme et esthétique baroque Charles Sala

La première partie du cours sera consacrée à l'œuvre de Michelange, peintre, sculpteur et architecte, l'artiste qui fut à l'origine du Maniérisme international. On traitera également de Beccafumi, de Pontormo et du Rosso, ce dernier sera un des grands décorateurs de Fontainebleau.

La partie suivante sera réservée à l'époque de François Ier, à la décoration du Louvre (Goujon) et à celle de Fontainebleau (la Galerie, la Salle de Bal), là où vont travailler le Rosso et le Primatice. Une partie du travail sera focalisée sur le château d'Ecouen (architecture, cheminées peintes, tapisserie de David et Bethsabée) ainsi que sur les tableaux représentant les "Dames à leur toilette".

La dernière partie concernera l'œuvre de Louis

XIV à Versailles. Elle sera introduite par une présentation du cycle peint par Rubens pour Marie de Médicis et par le Château de Vaux-le-Vicomte. Ensuite on analysera l'architecture de Versailles, la Galerie des Glaces, ainsi que les cycles mythologiques des statues et des fontaines.

Dans les dernières séances on présentera la peinture de chevalet de Nicolas Poussin et de Claude Le Lorrain et la naissance du paysage moderne. (1 unit)

637 Cinéma français et société Michel Gueldry

Ce cours présentera une étude de la société française contemporaine à travers une douzaine de films. Cinq thèmes seront retenus: l'enfance, portraits de femmes, classes sociales, l'argent, la vie dans la ville. Le but de ce cours est double: familiariser l'étudiant avec le vocabulaire technique et esthétique; rendre sensible l'étudiant à l'analyse de film en tant que document sociologique. Que nous apprend tel ou tel film sur les années 50 ou 80? Que nous fait découvrir tel metteur en scène ou telle actrice sur la France contemporaine? (1 unit)

Textes: articles spécialisés de revues cinématographiques françaises (*Les Cahiers du cinéma*).

Films: *les 400 coups* de Truffaut; *A nos amours* de Pialat; *l'Une chante, l'autre pas* d'Angès Varda; etc.

650 Les Jeunes en France Martine Abdallah-Pretceille

Le cours décrira la situation actuelle des jeunes en France, c'est-à-dire de ceux et de celles qui ont entre 15 et 24 ans. Bien entendu, il faudra aussi comparer aux plus jeunes encore, et aux moins jeunes. On s'intéressera particulièrement aux points suivants: le système scolaire et universitaire; les médias; les loisirs; les relations familiales; les jeunes en difficulté; les goûts des jeunes (lectures, vêtements, langues, etc.) (1 unit)

Texte: François Mariet, *Laissez-les regarder la télé*, (Presses Pocket)

659 Connaissance de la culture provençale Louis Scotto

Cette ancienne province romaine aujourd'hui grande région économique de France a au sein de l'Union Européenne, a toujours eu une place à part dans la vieille Europe. Sa langue ancestrale, le Provençal, a porté la poésie des troubadours. Grâce au génie de Frédéric Mistral - prix Nobel de

littérature (1904) – et des grands écrivains qui la perpétuent aujourd'hui encore, elle exprime l'âme originale d'un peuple, riche de coutumes, traditions et art de vivre. Cette langue colore le français de Provence et cette originalité de la civilisation provençale marque fortement les écrivains régionaux.

Le cours organisera une approche pédagogique en vue d'un réinvestissement à travers les domaines suivants:

- littérature (F. Mistral, A. Daudet, M. Pagnol, J. Giono)
- cinéma (adaptations d'œuvres de ces grands écrivains)
- patrimoine (fêtes et coutumes provençales – études de documents écrits et audio-visuels). (1 unité)

732 Les civilisations aujourd'hui Dominique Agostini

L'objectif de ce cours est de donner à partir de l'analyse du livre de Fernand Braudel, *Grammaire des civilisations* un panorama historique, géographique, économique et social des principales civilisations du monde contemporain (Europe, Amérique du Nord et du Sud, Inde, Chine, Japon, Islam, Afrique) et de comprendre les enjeux d'un monde devenu multiculturel.

Il apparaît, en effet, que la crise des Etats-Nations redonne au concept de civilisation tout son sens. On s'attachera aussi à resituer dans ce contexte les rapports entre l'Islam et l'Occident, entre l'Europe de l'Ouest et de l'Est et l'Afrique et le développement économique entre le monde oriental et ses partenaires/concurrents occidentaux, etc.

Bref on donnera une grille de lecture des grandes évolutions du monde actuel.

Ouvrage à étudier: Fernand Braudel, *Grammaire des Civilisations*, Editions Champs-Flammarion.

736 La Francophonie Jean-Claude Redonnet

Ce cours de civilisation a pour but de présenter un thème majeur, dont la compréhension et la pratique sont devenues nécessaires pour le professeur ou le futur professeur de français, sous ses principaux aspects historiques, culturels, sociaux et linguistiques. Qu'est-ce que la Francophonie? Comment est-elle vécue par les individualités et les groupes qui ont le français en partage? Comment cette communauté organique de langue s'est-elle rassemblée? Quels sont les programmes et les

résultats dont elle peut faire état?

Textes: *Etat de la francophonie dans le monde*, 1995, La Documentation française; Polycopié, Middlebury JCR 1996.

IV. Littérature

591 Analyse textuelle Coordinateur: Roger Lauverjat. Francine Dugast-Portes, Bernard Masson, Maurice Mourier, Pascaline Mourier-Casile
Obligatoire pour les étudiants allant à Paris.

Ce cours vise à donner aux étudiants une technique et une méthode leur permettant de résoudre les problèmes divers (historiques, philosophiques, esthétiques, formels) qu'ils auront à se poser lorsqu'ils analyseront un texte littéraire. Il s'agira surtout de se familiariser avec les problèmes formels spécifiques à chaque genre littéraire. On insistera par exemple sur:

- les notions de versification, de prosodie, de rhétorique dans l'étude des textes poétiques (anthologie distribuée par chaque professeur);
- la distinction entre la narration et la fiction, la notion de point de vue, les fonctions des personnages dans l'approche du récit (autour de *Britannicus* de Racine; *Un roi sans divertissement* de Jean Giono; *Les bonnes* de Jean Genet);
- la scène et son public, les conventions théâtrales et l'action dramatique. Des exercices variés comme l'explication de texte, le commentaire composé et la dissertation littéraire seront proposés aux étudiants. (1 unité)

660 Diversité des formes narratives dans la littérature française de l'après guerre Francine Dugast-Portes

Trois récits, publiés la même année, permettent d'observer trois types d'écriture narrative très différents, en rupture plus ou moins grande avec la tradition, entre classicisme et Nouveau Roman. Ce sont des œuvres considérées comme majeures dans la littérature française contemporaine, et l'analyse des procédés qui y sont utilisés, des sens pluriels qui s'y constituent, conduit à examiner leur rapport avec l'histoire de la période.

Textes: Samuel Beckett: *Molloy*, 1951 (Minuit "Double"); Jean Giono: *Le Hussard sur le Toit*, 1951 (Folio); Marguerite Yourcenar: *Mémoires d'Hadrien*, 1951 (Folio).

663 L'écriture romanesque du monde: Vérité et vision Maurice Mourier

Le modèle balzacien du roman a, dans une certaine mesure, imposé à ce genre littéraire de dire la vérité sur le monde. Depuis, il n'est pas un seul grand romancier français qui n'ait été d'abord lecteur et critique de Balzac et qui n'ait, à sa suite, réfléchi aux parts respectives du réalisme et de l'imaginaire dans l'art du roman.

C'est cette piste que nous nous proposons d'explorer, dans un cours qui pourrait s'intituler: "Proust lecteur de Balzac, Claude Simon lecteur de Balzac et de Proust".

Textes: Balzac, *César Birotteau*, Livre de Poche; Proust, *Du côté de chez Swann*, Folio; Claude Simon, *Leçon de choses*, Editions de Minuit.

664 La littérature et le Mal Bernard Masson

Baudelaire, *Les Fleurs du Mal*; Barbey d'Aureville, *Les Diaboliques*; Bernanos, *Journal d'un curé de campagne*.

Ces trois écrivains, qui ont entre eux maintes parentés profondes tant esthétiques que morales et religieuses, explorent avec des moyens différents (poésie, nouvelle, roman) le mystère de la condition humaine saisie dans ses contradictions essentielles: entre "l'horreur de la vie" et "l'extase de la vie", entre "deux postulations simultanées, l'une vers Dieu, l'autre vers Satan". On s'efforcera de cheminer avec bonheur en leur compagnie.

Editions conseillées: pour *Les Fleurs du Mal*, Poésie/Gallimard; pour *Les Diaboliques*, Folio/Gallimard; pour *Journal d'un curé de campagne*, Pocket.

682 Littérature de la Renaissance François Rouget

A travers les œuvres de François Rabelais, Pierre de Ronsard et Marguerite de Navarre, il s'agira de découvrir les thèmes essentiels de l'humanisme français de la Renaissance. L'évangélisme de Rabelais dans le roman *Gargantua* et l'écriture facétieuse de Marguerite de Navarre dans son *Heptaméron* (dont les idées frappent par leur étonnante actualité) seront les enjeux d'une étude de la prose. Quant à la poésie, genre littéraire dominant du XVI^{ème} siècle, elle fera l'objet d'une étude particulière et constituera l'essentiel du cours. Outre les *Amours* de Ronsard, "Prince des Poètes", on abordera certains textes les plus représentatifs de Marot à Daubigné (en passant par Scève, Du Bellay, Jodelle, Desportes, Louise Labé) qui soulignent la

polyphonie du lyrisme à cette époque.

Textes: Rabelais, *Gargantua*, Ed. G. Defaux, le Livre de Poche, "Bibliothèque classique" 701, 1994; Ronsard, les *Amours*, Ed. A. Gendre, le Livre de Poche "Classique" 3920, 1993; Marguerite de Navarre, *l'Heptaméron*, Ed. S. de Reyff, Ganier Flammarion 355, 1982.

766 L'Amérique vue de France au XVIII^{ème} siècle Isabelle Vissière

Cinq cents ans après l'expédition de Christophe Colomb, on peut s'interroger sur les conséquences intellectuelles et morales de cet événement.

Philosophiquement, la découverte du Nouveau Monde a permis la confrontation et le dialogue de l'Indien de de l'Européen, et popularisé la figure du Bon Sauvage face au civilisé corrompu.

Littérairement, elle a nourri l'imagination européenne, prompt à situer des eldorados dans le cadre exotique de ce continent vierge.

Le mythe américain qui se développe au XVIII^{ème} siècle prend toutes les formes et envahit tous les genres: roman, essai, histoire, peinture, opéra.

On se propose d'en dégager le sens et la portée à la lumière des ouvrages suivants:

Chateaubriand, *Atala - René* (Garnier-Flammarion); Lahontan, *Dialogues curieux avec un sauvage* (Desjonquères); Rousseau, *Discours sur l'origine de l'inégalité* (Garnier-Flammarion); Voltaire, *Candide - L'ingénu* (Classiques Bordas, Texte intégral) et d'autres textes significatifs qui seront distribués sous forme de photocopies.

L'étude de Chinard *L'Amérique et le rêve exotique dans la littérature française au XVII^{ème} et au XVIII^{ème} siècle* (Slatkind Reprints, Genève 1976) reste fondamentale.

771 La culture française au péril (ou à la chance...) de l'Autre Pascaline Mourier-Casile

Aborder, comprendre et peut-être même accueillir des cultures encore inconnues ou mal connues (et par là-même s'interroger sur sa propre culture, voire la remettre en question), c'est l'une des voies fécondes qu'explorent artistes et écrivains (particulièrement les poètes français) à la fin du XIX^{ème} et au début du XX^{ème} siècle. On se propose d'examiner à travers un choix de textes et quelques œuvres marquantes, comment tente de s'opérer, dans le champ de l'art et de la poésie, sans exotisme ni folklore, cette ouverture à la culture de l'autre.

Textes: A. Breton: *Signe ascendant* (Poésie-Gallimard); Michaux: *Un barbare en Asie* (Gallimard); Choix de textes photocopiés.

789 André Gide, <<contemporain capital>>

Jacques Cotnam

De 1919, année de la reprise de la N.R.F., où il publia tout d'abord *La symphonie pastorale*, à 1925, année de son départ pour le Congo et au cours de laquelle commença à paraître *Les faux-monnayeurs*, André Gide a connu l'une des périodes les plus fécondes et les plus intéressantes de sa vie. De 1919 à 1925, André Gide, qu'André Rouveyre nomma alors <<le contemporain capital>>, est devenu célèbre tant en France qu'à l'étranger.

C'est le Gide de cette période, l'homme et l'écrivain, que nous tenterons de saisir à travers quelques textes choisis, notamment dans son journal et sa correspondance, de même qu'à travers les ouvrages suivants: *La symphonie pastorale*, *Si le grain ne meurt*, *Le journal des faux-monnayeurs* et *Les faux-monnayeurs* (ouvrages parus dans la collection Folio).

V. Didactique/Pédagogie

690 Enseigner les cultures francophones Jean-Claude Redonnet

Ce cours de civilisation est principalement destiné aux enseignants désireux dans leurs cours une dominante francophone. Quelles cultures enseigner? Comment éviter le clivage langue et culture? Comment se servir de la Francophonie pour enseigner l'interculturel? Dans un premier temps l'enseignant apprendra à devenir le spectateur informé et le médiateur privilégié de la réalité culturelle francophone. Il s'initiera ensuite, par un contact avec plusieurs vecteurs et domaines (littérature, cinéma, chanson), à utiliser les cultures francophones dans la classe de français. Cette approche inclura une étude de la francité, des imaginaires et des diversités, expression des cultures cultivées ou ordinaires du monde francophone.

Textes: *L'année francophone internationale*, édition 1996, ACCT; *Littérature francophone, anthologie*, sous la direction de JL Joubert, Nathan-ACCT, 1992; *Polycopié*, Middlebury JCR, 1996.

693 Littérature pour la jeunesse et didactique Danièle Issa-Sayegh

On procédera à l'analyse de la littérature de langue française pour la jeunesse sous ses différentes formes (roman-feuilleton, bandes dessinées, roman policier, science-fiction, etc.). On soulignera les rôles socio-culturels véhiculés par ces textes, et on entreprendra l'évaluation de cette littérature quant au contenu, au vocabulaire et au style en fonction

du public visé. On commentera enfin les applications et implications de cette littérature dans l'enseignement du français langue seconde.

Textes: D. Demers, *Du petit poucet au dernier des raisins*; E. Madore, *La littérature pour la jeunesse au Québec*.

792 Enseignement de la civilisation Martine Abdallah-Pretceille

A quoi sert un enseignement de la civilisation? A quels publics s'adresse-t-il? Peut-il être intégré à un cours de langue? Quelles méthodes suivre? Comment élaborer une progression adaptée au public? Comment évaluer les performances des élèves? Sur quels documents s'appuyer pour développer la motivation des élèves? De quels savoirs de base l'élève a-t-il besoin pour comprendre une civilisation étrangère? Quels exercices proposer en classe? Dans quelle mesure peut-on construire des programmes d'enseignement de la civilisation? Comment éviter le risque des stéréotypes? De quels instruments pédagogiques dispose-t-on pour un enseignement utile?

Telles sont les questions qui seront traitées dans le cours et donneront lieu aux activités proposées aux étudiants. Le cours sera orienté vers la préparation de leçons de langue et civilisation immédiatement utilisables par les étudiants dans leurs propres classes dès la rentrée. (1 unité)

Texte: Louis Porcher, *Manières de classe* (Hatier-Didier).

900 Mémoire de recherche Daniel Jourlaît Réservé aux étudiants en première année de D.M.L. (1 unité)

Stage D.M.L.: Recherches et méthodes
Martine Abdallah-Pretceille
(aucune unité accordée)

Deux types d'activités sont proposés pour les étudiants en D.M.L.

Un atelier hebdomadaire au cours duquel les professeurs présents sur le campus feront le point sur l'état des recherches dans le domaine de leur spécialité. Le schéma de chaque séance restera ce qu'il a été en 1993: un exposé d'une quarantaine de minutes, fait par le ou les intervenant(s) du jour; une discussion collective autour de cet exposé. Au total, environ 100 minutes de travail. Cette activité est ouverte à tous les étudiants gradués qui souhaitent y participer, comme à l'ensemble des enseignants de l'Ecole Française et des autres écoles.

Une réunion hebdomadaire, réservée aux

étudiants de D.M.L., et qui sera consacrée aux problèmes méthodologiques que l'on rencontre couramment pendant l'élaboration d'un travail de recherche. L'esprit sera donc essentiellement celui d'une aide intellectuelle et d'un conseil.

Dans les deux types d'activités, le coordinateur veillera à un équilibre entre les diverses spécialités présentes dans l'Ecole Française d'ét : civilisation, didactique, linguistique, littérature.

Professional Development Workshops for Teachers of French

The French School will offer professional development workshops for teachers of French at all levels during the summer of 1996. Participants select two of the three workshop options. Each workshop meets Monday through Friday, one hour each day, for three weeks (July 6-27). Participants earn one unit of graduate credit (three semester hours) for the three-week session. Costs: Tuition - \$925; Room - \$180; Board - \$450. All workshops are taught in French by a specialist in the field.

Workshop students are housed in dormitories of the French School and immerse themselves in French language and culture throughout their stay. Participants are expected to observe the Middlebury Language pledge, and they are encouraged to interact with the students and faculty of other French School programs while taking advantage of the many free social, cultural, and recreational opportunities offered by the school.

794 Multimedia Gilberte Furstenberg

This workshop is designed to let you discover and explore the rich world of multimedia. It will define the field, present many different types of software, provide guidelines on integrating multimedia with the curriculum, and discuss the fundamental issue of the role of the teacher in such an environment. There will be extensive opportunities for hands-on experimentation with multimedia technology. No prior experience is required. (.5 units)

793 Instructional Techniques and Materials Marguerite Mahler

This workshop is designed to help instructors at every level extend and diversify their everyday classroom practice in ways that are consistent with current thinking in language methodology. It

proposes a wide variety of techniques, assessment strategies, and well-structured activities that are easy to use and known to motivate learners. Also included are demonstrations by practitioners of video, multimedia, the portfolio, etc. Workshop participants are strongly encouraged to bring and share materials and techniques. (.5 units)

751 The Teaching of Cultures Martine Abdallah-Pretceille

This workshop presents classroom practices in the teaching of cultures. Three approaches are examined: the anthropology of daily life (cf. M. Augé, P. Sansot); history and cultures (cf. P. Nora); and the sociology of some changes in French life (e.g., school, city, family, etc.). Presentations by guest lecturers on francophonie and selected regions, such as Provence, are also included. (.5 units)

Text: *A quoi rêvent les années 90*, Pascal Weil, Paris, Ed. du Seuil, Collection Points, n° 285, 1993.

The School in France

Headquarters in Paris

The offices of the Middlebury School in France are located in Reid Hall, 4 rue de Chevreuse, 75006 Paris (Telephone: 011-33-1-43-20-70-57), in the Montparnasse district.

Director (1996/97): EDWARD C. KNOX, Professor of French, Middlebury College. Ph.D., Yale University.

Faculty

Courses are taught by faculty members of the University of Paris X-Nanterre, other branches of the University of Paris and various French institutes.

Living Abroad

Middlebury seeks to offer students abroad a blend of structure and independence. The College's role is to oversee the academic aspects of the experience, while students are responsible for their own finances, and their living and travel arrangements. The School in France helps students to secure housing in a wide variety of student residences, rooms, and other lodgings.

Cost

Students pay only tuition to the Middlebury College School in France, since they are responsible for their own travel, room, and board. Tuition charges for 1997-98 will be published in November, 1996. Bills for tuition for full year and both semester programs are due in August. While individual life styles and circumstances, as well as the rate of the dollar, will cause the estimate to vary, the overall cost of a year in Paris - including passage but excluding travel while in Europe - should be approximately \$20,000 to \$22,000.

Financial Aid

Financial aid from Middlebury College is only available to students earning an undergraduate or graduate Middlebury degree. Non-Middlebury Juniors should apply to their home institutions.

Application and Admission

Applications for the 1997-98 academic year abroad will be available in November, 1996. Applications for the junior year program should be submitted by January 31, because the program is often filled by early February. Completed applications for the graduate program will be acted upon as they are

received and until all spaces have been filled, sometimes as early as March. In order to comply with various visa and French university requirements, no applications for admission to the School in France can be accepted after May 1. Contact the School in France, Middlebury College, Middlebury, Vermont 05753-6131, telephone: (802) 388-3711, ext. 5552.

The Junior Year Program

Middlebury's junior year program in Paris is open to students who have completed two full years of college course work, with at least a B- average overall and a B average in French. They must also have reached a level of proficiency equivalent to the fifth semester of college French, including one course at a level equivalent to Middlebury's introductory courses in literature or civilization by the end of their fourth college semester. The semester option is open to matriculated Middlebury undergraduates only (see below). Attendance at the French School's seven-week summer session on the Vermont campus prior to attending the School in France has always proved beneficial, though it is not a requirement for acceptance in the junior year program. However, in cases where remedial language work appears necessary or desirable, the dean of the Language Schools reserves the right to make final acceptance conditional on successful completion of the seven-week session. Students accepted to the junior year program are expected to maintain their overall academic average as well as their average in French throughout the term of study preceding their registration in Paris.

Juniors enroll for the full academic year in a program of studies designed both to complement courses taken at the home institution and to form a logical link between sophomore and senior years. Beginning in early September, a preliminary session at Reid Hall offers language work and an introduction to Paris. After the preliminary session, juniors may choose among the course offerings in linguistics, literature, cinema, theater studies, art history, and philosophy at the University of Paris X-Nanterre; political science, economics, and international relations at the Institut d'Etudes Politiques (entrance by examination); economics at a private business school; and language, literature, and civilization at the Middlebury School in France. All instruction is in French.

Students majoring in political science, or who have a strong interest in political science, may choose to enroll in a special one-year program of

study at the Institut d'Etudes Politiques leading to the Certificat d'Etudes Politiques. Candidates for acceptance in this program must pass an entrance test which covers language and knowledge of current events.

Courses in studio art or music may be available to qualified undergraduates by arrangement. Prior approval by the student's adviser and the French School foreign adviser are required.

Semester Option

A limited number of students in Middlebury College's B.A. program may apply to the semester program if the full year is not academically feasible for them. Students applying for the semester option must take FR 230 (Introduction to Contemporary France) or the equivalent. Course choices are limited for semester students, as most French university courses are full-year courses. After the preliminary session, students may take courses in literature, language, and civilization at Reid Hall. Semester candidates should note the FR 230 requirement and the requirement to register in one language course while in France. N.B.: If applying for a semester option, students must state briefly in writing why they must choose it over the full year: experience has shown that most students benefit much more from the full academic year in France.

Credits

A student's workload must be approved by the director of the School in France. Because a student's home institution determines the number of credits awarded for work abroad, students should discuss the transfer of credit with their advisers well before they go abroad. Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S. Students in the full-year program earn the equivalent of nine Middlebury College course units; Middlebury undergraduates in the semester program earn five units.

The Graduate Program

After successfully completing three courses (three units) at the summer session of the French School on the Vermont campus, M.A. degree candidates begin the academic year in France. (Students will not be allowed to attend the School in France if their conduct or academic performance during the summer is judged unsatisfactory.) During a special preliminary session (worth one unit of credit) offered by the Middlebury School in France in

September and October, students are enrolled in two seminars designed to prepare them for advanced university work and to introduce them to the methods and subject areas of the mémoire, a short thesis required of all candidates for the M.A. degree.

During the academic year following the preliminary session, graduate students earn the remaining eight units toward the twelve required for their degree. In addition to the mémoire (worth two units of credit), six units of course work are chosen from the areas of French language, phonetics, literature, culture and civilization, and business French. Courses may be taken as follows: linguistics, French literature, cinema, theater studies, art history, and Francophone studies at the University of Paris X-Nanterre; advanced language practice, civilization, and literature at the Middlebury School in France (Reid Hall); and the French business context at the Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris.

Courses

The following courses have been available in recent years:

*Courses open to graduate students only.

+Courses open to undergraduate students only.
(No symbol means open to both graduate and undergraduate students.)

Preliminary Session

Courses for Undergraduates

Language
Introduction to Paris

Seminars for graduates

Histoire des idées dans la littérature du XXe siècle
La femme dans le roman français du XIXe siècle
Ecritures poétiques contemporaines
L'école en France: de l'école maternelle à l'université
Les partis dans le système politique français
La presse écrite en France
Paris au singulier et au pluriel

Université de Paris X-Nanterre

(for the most part, year-long courses)

Linguistique:

Introduction à la linguistique

*Ancien français

- Pratique du français universitaire
 *Didactique du français langue étrangère
 *Sémiotique textuelle et poétique

Littérature:

- +Lecture de textes littéraires
- L'amour fou
- Littérature du Moyen Age
- Le thème de l'exil
- Racine et Shakespeare
- *Moralisme et immoralisme: roman du XVIIIe siècle
- *L'autoportrait
- *Les tendances de la critique moderne
- *Le roman de Balzac à Robbe-Grillet
- *Littérature pour les enfants
- *Littérature et enseignement du français

Littérature d'expression française:

- La littérature française du Québec
- Le roman africain et antillais
- Identités culturelles et francophonie

Cinéma:

- Analyse de films
- Histoire de l'art cinématographique
- *Théâtre et cinéma
- *Le récit cinématographique

Etudes théâtrales:

- Du théâtre antique au théâtre classique français
- Initiation aux techniques de la scène
- La mise en scène de la Révolution
- Initiation à l'esthétique théâtrale
- Théâtre du XIXe siècle, du XXe siècle
- Théâtre et roman

Histoire de l'art et archéologie:

- Initiation à l'art médiéval, moderne, l'art du XIXe siècle
- Art du XXe siècle
- +Art grec, Art byzantin, Arts d'Afrique
- Architecture et urbanisme aux XIXe et XXe siècles
- *Pratique de l'art médiéval
- *Musique et société en France

Sciences économiques:

- +Microéconomie
- +Démographie économique
- +Problèmes monétaires internationaux
- +La construction européenne

Courses in history, philosophy, sociology, American literature, psychology, and religion are also taught at the Université de Paris X-Nanterre.

Institut d'Etudes Politiques

(year-long courses)

- Vie politique et société françaises aujourd'hui
- +Les grandes lignes de partage du monde contemporain
- +Politique économique de la France
- +Histoire politique comparée du monde développé
- +Histoire sociale et culturelle des pays d'Europe
- +Relations internationales depuis 1945
- +Morphologie comparée des sociétés européennes
- +Grands enjeux du débat politique, économique et social
- +Politique économique et sociale française et son intégration européenne
- +Politique d'unification européenne
- +La France dans les relations internationales

Middlebury

(semester courses)

- +Parole et communication
- Le fonctionnement communicatif du rythme et de l'intonation; l'utilisation de la transcription phonétique; enregistrements sonores; films vidéo.

- +Structurer les discours écrits
- L'étude parallèle de certains types de discours écrits - lettres, discours persuasifs, récits, rapports - et des structures grammaticales qui leur sont particulières.

***Pratiques de l'écrit**

Pour faire acquérir aux étudiants une bonne maîtrise du français: reformulation, explication, développement, argumentation, etc.

***Traduction**

Textes littéraires, juridiques, de bandes dessinées, de publicités, d'articles de journaux, de proverbes... Du français à l'anglais et vice versa.

La France: de l'Absolutisme à la Révolution et à l'Empire

Art, pensée, structures politiques du XVIIe siècle; la transformation des structures économiques et des structures mentales qui mène à la Révolution.

La France: XIXe et XXe siècles

De la révolution industrielle à 1945, l'évolution de

la France dans un contexte mondial.

*Promenades parisiennes dans la littérature française
Aspects pittoresques et motivations profondes, de Villon à nos jours.

+Paris à travers la littérature française
Romantisme, réalisme, intimisme... Comment se traduisent en littérature les transformations de Paris entre 1830 et 1914.

+La saison théâtrale à Paris
Analyse de la réception du spectacle théâtral et acquisition d'un vocabulaire pour en rendre compte: scénographie, mise en scène, distribution, direction d'acteurs, etc.

+Courants et paradoxes dans l'art européen du XIX^e siècle
Approches de l'œuvre d'art pictural (psychanalytique, sociologique, thématique) et ambiguïtés relationnelles entre théorie et pratique, du néoclassicisme au fauvisme.

+Urbanisme et architecture de Paris
Les rapports existant entre les productions artistiques et les diverses manipulations idéologiques, en relation étroite avec le contexte historique.

Ecole Commerciale de la Chambre de Commerce et d'Industrie de Paris (E.C.C.I.P.)
(year long course)

*Aspects sociaux, économiques et géographiques de la France contemporaine: le français des affaires.

(Students enrolled in this course take the examination for the Diplôme supérieur de français des affaires at the end of the academic year.)

Teaching Internship

By special arrangement, qualified graduates and undergraduates may also do a stage (teaching internship) in English at a level corresponding to junior or senior high school. Stages may also be available for graduates at l'E.C.C.I.P. and l'E.S.I.T. (Ecole Supérieure d'Interprètes et de Traducteurs). (No credit is given for the stages.)

MIDDLEBURY COLLEGE
LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARAYU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

MIDDLEBURY COLLEGE The German School

Summer 1996
Academic Year Abroad
1996-97



THE GERMAN SCHOOL

Middlebury College
Middlebury, Vermont 05753
802/388-3711, ext. 5552
Fax: 802/388-1253
languages@middlebury.edu
http://www.middlebury.edu/ls

Summer 1996

Seven-Week Session

June 21 - August 9

Total: \$4,260

(Tuition \$2,780; Board \$1,060; Room \$420)

Six-Week Graduate Session

June 24 - August 9

Total: \$4,170

(Tuition \$2,780; Board \$1,000; Room \$390)

The School in Germany

Graduate and Junior Year Programs

(Tuition: Full year \$10,610; Semester \$5,420)

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Letter from the Director

Liebe Freunde der Deutschen Schule!

Wie in den vorangegangenen Jahren bietet auch der Sommer 1996 wieder ein umfangreiches, und wie ich meine, attraktives Programm von Lehrveranstaltungen an. Wir haben uns Mühe gegeben, den oft divergierenden Interessen unserer Studenten gerecht zu werden, indem wir im kulturellen sowie im didaktisch-methodischen Bereich die Anzahl der Kurse verdoppelt haben. Diese Neuerung im Lehrangebot sollte besonders für High School Lehrer interessant sein. Und um Ihnen, den zurückkehrenden sowie den neuen Teilnehmern an unserem Sommerprogramm, den Einstieg und die Kursauswahl zu erleichtern, möchte ich Ihnen unser diesjähriges Angebot an Lehrveranstaltungen vorlegen und gleichzeitig ein wenig erläutern. Auch in diesem Jahr ist das Programm wieder differenziert und flexibel, so daß vom Anfänger bis zum Doktoranden jeder sein gewünschtes Lernziel erreichen kann, soweit es den Rahmen eines akademischen Programms nicht übersteigt. Einer breiten und differenzierten Basis von Anfängerkursen folgen Sprachkurse im zweiten Jahr mit literarischen und kulturellen Schwerpunkten sowie zusätzliche Literatur- Kultur- und Filmkurse im fortgeschrittenen Stadium des dritten und vierten Jahres. Ausgewogenheit und Aktualität in der Thematik waren die Hauptkriterien bei der Gestaltung des Lehrangebots im Graduate-Programm. Sie können sicher sein, daß die erstklassige Fakultät, die sowohl von deutschen als auch amerikanischen Universitäten kommt, diese akademische Zielsetzung mit Erfahrung und Enthusiasmus in die Tat umsetzen wird.

Viele von Ihnen, die diesen Katalog in Händen halten, werden wahrscheinlich eine berufliche Fortbildung, ein Zusatzstudium oder sogar einen höheren akademischen Abschluß in Erwägung ziehen. Auch wenn Ihnen die Kosten zunächst als hoch erscheinen mögen, lohnt es sich durchaus weiterzulesen. Ziehen Sie den Umfang und die Qualität des Lehrkörpers in Betracht und überprüfen Sie die mit Bedacht angestrebte Vielschichtigkeit des Kursangebots, dann werden Sie sehen, daß sich der Kostenaufwand für Sie im Endeffekt auszahlt. Um Ihnen die Entscheidung etwas zu erleichtern, den Sommer bei uns in Middlebury zu verbringen, stehen auch in diesem Jahr wieder eine Reihe von Teil- und

Vollstipendien zur Verfügung.

Die innen- und außenpolitischen Folgen der Wiedervereinigung zeichnen sich im Rahmen der sich anbahnenden gesamteuropäischen Neugestaltung immer deutlicher ab, einige von ihnen erregen in den Medien Aufsehen und Besorgnis. Kein Wunder, daß im Ausland das Interesse an der politischen, wirtschaftlichen und kulturellen Entwicklung dieses vereinten Deutschlands ständig steigt. Im Zuge der seit fünf Jahren laufenden langfristigen Umstrukturierung und inhaltlichen Neuorientierung unseres Programms soll auch weiterhin dieser Tatsache Rechnung getragen werden. Im Sieben-Wochen-Programm wird die landeskundliche und kulturelle Thematik in den einzelnen Kursen intensiviert und erweitert. Im Sechs-Wochen-Programm kommen wir unserem Ziel, neben dem Magister in Literatur nun auch einen Magister in German Studies (mit landeskundlichem und didaktischem Schwerpunkt) anzubieten, durch die oben erwähnte Erweiterung des Kursangebots einen Schritt näher. Wir hoffen, daß das unter dem Oberbegriff German Studies angebotene Seminar über die Problematik der DDR-Intellektuellen vor und nach der Wende, der Kurs über die Weimarer Republik sowie der Kurs über das Theater als Kulturgeschichte auf Ihr Interesse stoßen.

Das Sieben-Wochen-Programm wird in diesem Sommer wieder unter der bewährten Koordination von Karl Obrath stehen. Die erfolgreiche Struktur des Vorjahres wird beibehalten, wobei ich darauf hinweisen möchte, daß sich die im vorigen Sommer zwischen dem ersten und zweiten Jahr eingerichtete Zwischenstufe hervorragend bewährt hat. Das Kursangebot im dritten und vierten Jahr bleibt auch in diesem Sommer inhaltlich und strukturell unverändert. In beiden Jahren wird der Versuch unternommen, die landeskundlichen Kursinhalte der neuesten Entwicklung in Deutschland anzupassen.

Im Sechs-Wochen-Programm haben wir wieder in der Themengestaltung des Lehrangebots Schwerpunkte gesetzt, die sowohl eine größere Ausgewogenheit und Aktualität anstreben als auch die Interessen der Studenten reflektieren. Während der Kurs über das Theater als Kulturgeschichte als Übersichtskurs konzipiert ist, befassen sich die Kurse über die Romantik, über die Weimarer Republik und über die Literatur nach 1945 mit einem spezifischen Zeitraum. Mit dem Kurs über den literarischen Journalismus, in dem die Entwicklung einer interessanten Gattung angesprochen wird, und dem Autoren-Seminar über Heine wird das Bild abgerundet. Speziell für High School Lehrer und

Studenten, die den Lehrberuf anstreben, sind die beiden Methodikkurse gedacht. Sie ergänzen sich insofern, daß sie didaktische Strategien für den Literaturunterricht einerseits und die Vermittlung von landeskundlichen Themen andererseits analysieren.

Die musikalische Programmgestaltung, die im Vorjahr soviel Beifall gefunden hat, liegt wieder in den bewährten Händen von Brenda Smith.

Die Durchführung der einzelnen Programmteile, die ich beschrieben habe, wäre nicht denkbar ohne den engagierten und ideenreichen Einsatz der gesamten Fakultät. Den Kolleginnen und Kollegen, die schon zum wiederholten Male ihre Arbeitskraft und ihren Sommer unserem Programm zur Verfügung stellen, gilt an dieser Stelle mein ganz besonderer Dank. Allen "Neulingen" auf dem Campus gilt ein herzliches Willkommen! Peter Borowsky, Manfred Brauneck und Gérard Schneilin werden in diesem Jahr unsere drei Kade-Professuren besetzen.

Wir hoffen, daß Ihnen unser akademisches Programm Anreiz genug bietet, den kommenden Sommer in Middlebury zu verbringen. Für den nötigen Ausgleich ist gesorgt: Sportanlagen, musikalische Veranstaltungen mit hervorragenden Solisten, mehrere Filmserien in verschiedenen Sprachen und viel Gelegenheit zum persönlichen Gespräch stehen Ihnen zur Verfügung.

Zum Schluß möchte ich ganz herzlich Jochen Richter und Karl Obrath für ihre wertvolle Mithilfe bei der Vorbereitung des Programms danken.

Middlebury, im März 1996

Konrad Kenkel

German at Middlebury

The German School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading toward the M.A. or D.M.L. degree. The School in Germany has programs designed for undergraduates wishing to spend their junior year in Mainz and for graduates who complete their M.A. degree with an academic year in Mainz.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education.

Students must successfully complete a preliminary summer in Vermont before being officially accepted to degree candidacy. A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

The M.A. degree in German requires twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Mainz. It is designed as a broadly-based program of study in itself, rather than as the first stage of a doctoral program.

Degree Requirements: Students who wish to complete the M.A. degree over a series of summers on the Middlebury campus must take the following seven courses: *Advanced Language Practice* (if not exempted); *Introduction to Literary Scholarship*; one linguistics course; two courses in area studies, including art history, philosophy, music, economics, history, or sociology; one course in methodology, including *Methods of Teaching German as a Foreign Language*, *Methods of Teaching Literature*, or *Methods of Teaching "Landeskunde"*; one seminar in which the student has to write a *Proseminararbeit* (15-20 pages).

The remaining five courses may be concentrated in one or two areas: literature, linguistics, or civilization. One of these must be a seminar in which the student writes a *Seminararbeit* (20-25 pages). The seminar which includes the *Seminararbeit* may be taken as early as the second summer, and should be taken no later than the third. Students normally write the *Proseminararbeit* before the *Seminararbeit*.

The director or associate director may waive *Advanced Language Practice* on the basis of demonstrated proficiency to allow a student to take another course.

Students planning to complete the M.A. through the program in Mainz must take *Introduction to Literary Scholarship*, a seminar which includes a *Proseminararbeit*, and a third course during the required preliminary summer in Vermont. It is strongly recommended that the third course be a survey course in literature, history, or philosophy.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; three graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; one year's residency abroad; proof of successful teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus, during which they enroll for credit in two advanced graduate courses in German and write a qualifying paper.

Inquiries about the D.M.L. program should be addressed to the dean of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753-6131.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the German School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,010 (tuition \$620; room and board \$390).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 and the academic year 1997-98 will accompany admissions materials published by the Language Schools in November, 1996.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six week session is \$930. Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.

Application and Admission

Application materials for the 1997 summer session and the the 1997-98 academic year abroad will be available in November 1996 from:

The German School

Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802-388-3711, Extension 5552
languages@middlebury.edu

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: KONRAD KENKEL. Associate Professor of German, Dartmouth College. Ph.D., Indiana University.

Associate Director: JOCHEN RICHTER. Professor of Modern Languages, Allegheny College. Ph.D., Syracuse University.

Faculty

PETER BOROWSKY. Professor of History, Universität Hamburg. Dr. phil., Universität Hamburg.

MANFRED BRAUNECK. Professor of German, Universität Hamburg. Dr. phil., Universität München.

ANA DJUKIC-COCKS. Assistant Professor of German, Hood College. Ph.D., University of Cincinnati.

MICHAEL GEISLER. Professor of German and Chair of the German Department, Middlebury College. Ph.D., University of Pittsburgh.

BARBARA HECK. Hilliard High School, Hilliard, Ohio. M.A., The Ohio State University.

ASTRID KLOCKE. Associate Instructor of German, Indiana University. A.B.D., Indiana University.

JOCELYNE KOLB. Professor of German Studies and Chair of the Department of German Studies, Smith College. Ph.D., Yale University.

ELKE LASSAHN. Visiting Instructor of Modern Languages, Allegheny College. A.B.D., Pennsylvania State University.

KLAUS MODICK. Freier Schriftsteller. Dr. phil., Universität Hamburg.

ERNA NEUSE. University Professor II of German, Rutgers University. Dr. phil., Universität Wien.

KARL OBRATH. Associate Professor of German and Director of Undergraduate Studies, University of Cincinnati. Ph.D., University of Cincinnati.

HORST OHDE. Wissenschaftlicher Oberrat und Dozent, Universität Hamburg. Dr. Phil., Universität Hamburg.

CAROLYN OSTERMANN. Teaching Assistant, University of Cincinnati. M.A., University of Cincinnati.

LESLIE PIPER. Music Assistant, Smith College.

CHRISTOPH PRANG. Teaching Assistant, University of North Carolina. M.A., University of Cincinnati.

GERARD SCHNEILIN. Professor of Contemporary German Literature and Civilization, Paris IV-Sorbonne. Chairman, Dept. of Foreign Languages, School of Business Administration/Paris (CESA-HEC). Agrégation d'allemand, Doctorat d'État, University of Paris I-Sorbonne.

JAMES SCOTT. Professor of German, Lebanon Valley College. Ph.D., Princeton University.

BRENDA SMITH. Assistant Professor of Voice and Director of Opera Company, Rowan College. D.M.A., University of Maryland. (Coordinator of Musical Activities).

GABRIELA WETTBERG. Lecturer in German, Dartmouth College Studienprogramm Mainz and Lehrbeauftragte, University of Mainz. Ph.D., Rutgers University.

Note: Other faculty may be appointed later.

Assistants

RALPH BORRMANN
CHRISTINE BROWNE
GISELA FIELDS

Administrative Staff

KAREN ANDREWS, Coordinator
KAI KENKEL, Bilingual Assistant
MARIANA ZANTOP, Bilingual Assistant

Intensive Language Courses

Courses marked + are in the seven-week program.

101-102-103 Elementary German +

Klocke (coordinator), Lassahn, Prang

Daily activities include four hours of classroom instruction, plus additional work in the language laboratory and computer center. Emphasis will be placed on the grammatical structures of German as well as on conversation and correct pronunciation. Reading comprehension skills are introduced through primary texts, including literature. Throughout the program audio-visual presentations supplement regular classroom activities.

Required texts: Möller/Liedloff, *Deutsch heute*, 6th ed. (Houghton Mifflin); Vail/Sparks, *Der Weg zum Lesen*, 3rd ed. (Harcourt Brace Jovanovich). Other materials will be made available.

Note: All students who have prior knowledge of German and want to be placed beyond the Elementary German level (101-102-103) are required to take an analytical placement examination involving all four skills. On the basis of the test results, students will be advised in their course selection.

198-199-200 Early Intermediate German +

Heck (coordinator), Kolb

The successful completion of this course corresponds to the equivalent of second and third semester German. The active use of all major points of basic grammar and vocabulary is stressed in order to bring students to a common working level in the four skills. During the second half, a greater emphasis will be placed on the development of writing skills and reading strategies with appropriate cultural and literary texts. Audio-visual materials supplement the four hours of classroom instruction. Listening comprehension and pronunciation practice require the use of the language laboratory.

Required texts: Saluen, *Weiter! Grammatik; Weiter! Reden und Schreiben* (Wiley and Sons); Kossuth and Anatal, *Alte Legenden und Neue Literatur* (Holt, Rinehart and Winston).

201-202-203 Intermediate German +

Obrath (coordinator), Djukic-Cocks, Ostermann

This is an integrated program consisting of four hours

of classroom instruction and some work in the language laboratory. To develop the four skills, students take three basic courses; Grammar Review, Composition and Conversation, German Culture and Life, plus one literature module for each half of the term.

Required texts: Larry Wells, *Handbuch zur Deutschen Grammatik* (D.C. Heath); Gerhard Clausen and Katharina von Hammerstein, *Interaktion* (Houghton Mifflin); Andreas Lixl-Purcell, *Rückblick: Texte und Bilder nach 1945* (Houghton Mifflin); Spaethling/Weber, *Literatur Eins* (W. W. Norton); Friedrich Dürrenmatt, *Der Besuch der Alten Dame*, (Houghton Mifflin).

301-302-303 Advanced German +

Scott, Modick, Richter

The courses on the 300 level are designed as an integrated program for language learning.

GN 301 Advanced Grammar and Communication

meets two hours per day to analyze and practice advanced grammatical structures, to provide intensive written and oral language training, to offer insights into the German ways of perception, and to teach strategies of communication and language learning. For this course, some additional language and computer laboratory work will be required.

Texts: Dippman, *A Practical Review of German Grammar*, 2nd edition (Prentice Hall); S. u. T. Jurasek, *Übergänge* (Heinle & Heinle).

GN 302 Modern German Literature uses short German prose to enrich the cultural context, to increase vocabulary, to reinforce grammatical and communicative structures, and to introduce methods of literary interpretation.

Text: Turneure, *Im Spiegel der Literatur* (W.W. Norton).

GN 303 German Culture and Society introduces contemporary German culture and some historical background to increase vocabulary, to reinforce grammatical and communicative structures, and to facilitate a better understanding of German culture and society.

Text: Baginski u. Lontas, *Gesichtspunkte* (Heinle & Heinle).

Students are encouraged to take the examination *Zertifikat Deutsch als Fremdsprache*, administered

through the Goethe Institute in Boston, for a small additional fee.

401-410-444 Advanced German +

Ohde (coordinator), Borowsky

GN 401 Stylistics, Expository Writing, and Communication is conceived as the core course of the program. It meets two hours daily and aims at strengthening the student's ability to write and speak German at an advanced level. A reader with literary texts and expository prose as well as a selection of video materials will be used to enhance the students' understanding and usage of complex linguistic structures, of elements of style, and of different applications of German in its cultural context. Lectures, films, and other cultural events of the German School will be incorporated into the course. (Ohde)

GN 410 Literature and History

Ohde

Literature accompanies history and often even anticipates it. The course will focus on the ways in which literary works reflect German history. Special consideration will be given to the depiction, presentation, criticism, and satirization of history in literature. The featured periods will be the new beginning and the restoration, the crises in the sixties and seventies, the division of Germany, and its unification.

Text: Hannes Krauss (ed.), *Vom Nullpunkt zur Wende. Deutschsprachige Literatur 1945-1990*. Essen: Klartext, 1994.

GN 444 Political Culture in Germany since 1968

Borowsky

This course will focus on the changing relationship between the citizens and the state that took place in the Federal Republic of Germany after 1968: from a "chancellor democracy" to a "grass roots democracy". The new social movements will be at the center of our studies: the environmental movement as well as the women's and peace movements. For East Germany, the role of the political opposition since 1989 will be investigated.

Texts: Peter Borowsky, *Deutschland 1945-1969* and *Deutschland 1969-1982*. Hannover, Fackelträger 1993 und 1987.

Students at the fourth year level are encouraged to take the examination *Zentrale Mittelstufenprüfung* administered through the Goethe Institute in Boston for a small additional fee.

Graduate Program of Studies

A normal load is three courses per summer, to be selected in consultation with the director or associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency. All new students are required to take the sets of placement tests designed for the six week program. Only courses designated as **seminars** can be taken in order to write a *Proseminar*- (15-20 pages) or *Seminararbeit* (20-25 pages).

Language and Text Analysis

GN 601 Style, Vocabulary, and Grammar: Written and Spoken Usage

8:00

Wettberg

Intensive practice in written and spoken German provide the focus of this course. A student's particular difficulties will be addressed.

Texts: A. und J. Buscha, *Deutsches Übungsbuch* (Langenscheidt); G. Wahrig, *Deutsches Wörterbuch* (dtv).

[Texts from current newspapers will be distributed. Students are encouraged to bring or acquire a German grammar.]

German Studies - Culture and Society

GN 631 The Weimar Republic: Politics, Society, and Culture (Seminar)

10:00

Borowsky

The topic of this course is the strained relationship between social modernization and reactionary politics. The central question in this analysis is: Why did the Weimar Republic fail? The following juxtapositions will be considered: "Americanization" and conservative cultural criticism, the "New Woman" and old values, the *Kulturstaat* and mass culture, socialism and the welfare state, and the development from an economic crisis into a constitutional one. Finally, the attempt will be made to answer the question: "Who

voted for Hitler and why?"

Text: Detlev J.K. Peukert, *Die Weimarer Republik. Krisenjahre der klassischen Moderne*. Frankfurt 1987 (edition suhrkamp NF 282).

GN 652 German Unification: Reactions and Reflections by West and East German Intellectuals since 1989 (Seminar) [May be counted as literature course]

11:00

Kenkel / Schneilin

Unification of the two German states, aside from changing the political scene in Germany, has profoundly affected the situation, function, and social perception of intellectuals both from the FRG and the former GDR. This seminar focuses on the study of the historical, political, and cultural role of major East and West German authors before and after unification. Their literary works as well as recent essays in which they reflect upon their present situation will form the basis of this analysis.

Texts: Christa Wolf, *Was bleibt. Erzählung* (Luchterhand, dtv); Monika Maron, *Stille Zeile sechs* (Fischer TB 11804); Heiner Müller, *Germania III* (Kiepenheuer-Witsch). [Further texts will be on reserve.]

Literature

GN 610 Introduction To Literary Scholarship

9:00

Schneilin

The course focuses on the following: a discussion of topics presented in lectures; familiarization with the terminology and techniques of literary analysis; an application of these methods to specific works. Readings include primary and secondary texts. This course is a prerequisite for students who wish to become candidates for the M.A. and D.M.L. degrees at Middlebury, including those who intend to enter the program in Mainz.

Texts: Friedrich Schiller, *Maria Stuart* (Reclam 64); Heinrich von Kleist, *Das Bettelweib von Locarno* (Reclam 8003); Georg Büchner, *Woyzeck* (Reclam 7733); Friedrich Dürrenmatt, *Der Besuch der alten Dame* (Arche). [Further material will be distributed.]

GN 661 Heinrich Heine (Seminar)

9:00

Kolb

A study of exemplary works from Heine's characteristic modes of writing: his poems (*Buch der Lieder* and *Romanzero*), his fiction (*Ideen. Das Buch Le Grand*), and his criticism (*Die Romantische Schule* and some other short pieces). We will consider such questions as Heine's modernity, his Jewishness, and the controversies surrounding his reception.

Texts: Heinrich Heine: *Gedichte* (Reclam 8988); *Ideen. Das Buch Le Grand* (Reclam 2623); *Die romantische Schule* (Reclam 9831); Jeffrey Sammons, *Heinrich Heine* (Metzler, Bd. 261).

GN 662 German Romanticism and Aspects of its Reception (Seminar)

9:00

Brauneck

Aestheticism and subjectivism are essential characteristics of the Romantic movement; they constitute its "modernity" and determine the reception history of Romanticism well into the twentieth century. Focus of our seminar is the Romantic authors' claim to subjectivity and their knowledge of its precariousness. This topic will be analyzed using works of literature, the fine arts, and philosophical texts of this period.

Texts: E.T.A. Hoffmann, *Der Sandmann, Das öde Haus* (Reclam UB 230); Novalis, *Heinrich von Ofterdingen* (Reclam UB 8939); Heinrich von Kleist, *Prinz Friedrich von Homburg* (Reclam UB 178); Georg Büchner, *Leonce und Lena* (Reclam UB 7733); Hugo von Hofmannsthal, *Der Schwierige* (Fischer Taschenbuch); Peter Handke, *Die Stunde der wahren Empfindung*.

GN 670 German Literature Since 1945: Text and Image

10:00

Modick

At the beginning of the twentieth century, women finally "took their place in history" (Morgner). This course will examine the extent to which the aesthetic engagement of women can be considered to reflect moments of historical change (the turn of the century, 1918, 1933, 1945, 1968, 1989). What kind of literary discourse is set in motion when the socio-political discourse from the women's movement comes into conflict with literary practice?

Text: Volker Bohn, *Deutsche Literatur seit 1945*. Frankfurt/M: Suhrkamp, 1993. [Further texts will be distributed.]

GN 684 Literary Journalism

10:00

Geisler

At the beginning of the nineteenth century, the decline in private sponsorship combined with the rapid growth of the reading public and the rise of mass circulation newspapers changed the ways in which literature had traditionally been produced and received. Those writers who did not escape into regressive utopias and *l'art pour l'art* phantasies (like the Romantics) rose to the challenge by developing new literary genres that were better equipped to meet the needs of the new mass media for flexibility and immediacy. These *operative texts*, as they came to be known, will be at the core of this seminar. We will focus especially on three genres on the borderline of literature and journalism: the essay, the *feuilleton*, and reportage.

Texts by Heinrich Heine, Ludwig Börne, Joseph Roth, Alfred Polgar, Karl Kraus, Maximilian Harden, Kurt Tucholsky, Carl v. Ossietzky, Egon Erwin Kisch, Günter Wallraff, Hans Magnus Enzensberger.

GN 663 The Polis, The Court, and The City: The Theater as Cultural History

11:00

Brauneck

In European manifestations of culture, the theater plays an exceptional role as a place where social self-images and discourse about public values are played out: in antiquity, as the celebration of a civic rite; in the age of courtly absolutism, as a forum for the representation of the sovereign; in more modern society, as a "moral institution." Examining the basis for these functions of the theater provides substantial insight into the respective cultural model: the Greek polis as the nucleus of civic, courtly, and communal life in Europe. Using prominent examples of dramatic works (including video recordings) and theoretical writings, we shall investigate this connection between the theater (texts and forms of dramatic representation) and its cultural context.

Texts: Sophokles, *Antigone* (Reclam UB 659); Jean Racine, *Phaedra* (Reclam UB 54); Gotthold Ephraim Lessing, *Emilia Galotti* (Reclam UB 45); Henrik Ibsen, *Hedda Gabler* (Reclam UB 2773).

Teaching Methodology

GN 694 Methods of Teaching Narrative Prose

1:30

Neuse

This course is especially designed for High School teachers. The goal of this course is to explore different approaches to teaching German prose.

Texts: Annette von Droste-Hülshoff, *Die Judenbuche* (Reclam UB 1858); E.T.A. Hoffmann, *Das Fräulein von Scuderi* (Reclam UB 25); Gerhart Hauptmann, *Bahnwärter Thiel* (Reclam UB 6617). [Additional material will be distributed.]

GN 695 Methods of Teaching Culture and Society

2:30

Wettberg

This course will offer an introduction to the didactics and methods of analyzing political, economic, and cultural topics. Historical as well as contemporary issues will be considered equally against the background of contrasting and intercultural German-American relations.

Text: H. Behal-Thomsen u.a., *Typisch deutsch?* Arbeitsbuch zu Aspekten deutscher Mentalität. Berlin: Langenscheidt, 1993. [Additional material will be distributed.]

GN 800 Independent Study

Staff

DM 901 Research Paper

Kenkel

(DML applicants only)

The School in Germany

The School in Germany was founded in 1959. It is fully recognized by the academic senate of the Johannes Gutenberg-Universität, with which it is involved in an active exchange of faculty and students. Resident directors of studies appointed from the Middlebury College faculty administer the school. The school address is: D-55116 Mainz, Rheinstraße 42, telephone: (06131) 22 10 40.

Graduate and junior participants in the program are fully enfranchised students at both Middlebury College and the Johannes Gutenberg-Universität. They take virtually all their courses with German students at the university. Middlebury College augments the offerings of the university with special courses and tutorials taught for program students by selected faculty from the university. Participants in the junior year program may choose a semester or a full year of study. The graduate program is available only for the full year.

Students are ultimately responsible for making their own housing arrangements, but Middlebury College has a special arrangement with the *Studentenwerk Mainz* enabling the program to place most students in university dormitories, providing additional contact with German university life. Students interested in the rooms reserved for Middlebury students should inform the school office as soon as possible. Private rooms and apartments are at an absolute premium in Mainz, thus students who choose to find their own living quarters should plan to arrive in Germany in early September.

The period between the end of September and the beginning of classes is a required orientation period. The *Wintersemester* extends from mid-October to mid-February with a Christmas recess of about 10 days. The *Sommersemester* extends from the middle of April to the middle of July. The period between the beginning of April and the middle of April is a required orientation period for new arrivals who will be spending only the *Sommersemester* at the university. Prior to each semester, the director of studies meets with students to guide them in their choice of courses.

Graduate Program

Graduate students must have a B.A. degree from an accredited institution of higher education, with a German major or its equivalent. A summer on the Vermont campus is required before students can be

considered candidates for the M.A. degree. After successfully completing three courses at the summer session of the German School, M.A. candidates take at least ten courses, most of them in *Fachbereich 13* (*Deutsche Philologie, Vergleichende Literaturwissenschaft, Volkskunde* and *Theaterwissenschaft*) at the Johannes Gutenberg-Universität. With the permission of the director of studies, courses may be taken in related areas such as philosophy, history, political science, economics, or art history. Any student who passes fewer than four courses in either semester may be asked to withdraw from the program.

Graduate students are required to write four papers each semester and will be tested in a fifth course. Students submit a copy of each paper to the director of studies for inclusion in a Middlebury portfolio. The director's judgment of each student's portfolio of papers will play a major role in the decision to award the M.A. degree.

Each year the Johannes Gutenberg-Universität awards a partial scholarship to a Middlebury College graduate student who is an American citizen.

Junior Year Program

In order to qualify for the Junior Program, undergraduates must have junior standing and an average of B or better, plus at least two courses above the Middlebury College GN 201-202 level. Non-Middlebury College students normally meet this requirement during a preliminary summer on the Vermont campus. Juniors may enroll for the *Wintersemester*, the *Sommersemester* or the entire academic year. Juniors enroll in four courses for credit and write papers for at least three of these. The bulk of the students' work will be in the *Deutsches Institut*, but students majoring in departments other than German, may take courses in an area other than language and literature. All courses are chosen in consultation with the director of studies, whose decision is final. Middlebury welcomes applications from undergraduates enrolled at other colleges and universities.

Course Offerings

The following courses were among those offered by *Fachbereich 13* during a recent *Wintersemester*. They serve as an example of the type of courses normally offered each semester:

Lecture courses:
German Etymology

Introduction to 19th Century Literature
Theory of Tragedy
Idealism and Romanticism
Early Thomas Mann

Proseminars:

Introduction to Descriptive Linguistics
Introduction to Historical Linguistics
Introduction to Medieval Studies
Introduction to Literary Studies
Introduction to Comparative Literary Studies

Advanced Seminars:

Schiller's Dramas
Literature and Film
Tristan and Isolde
Brecht's Theater
Anna Segher's Novels
Teaching Landeskunde

The German professors in the *Deutsches Institut* frequently hold tutorials for the Middlebury students enrolled in their courses, providing our students with far more personal contact than is usually the case at German universities.

Since German universities do not deal in terms of "units" or "credits," Middlebury College assigns unit and letter-grade values to the students' work. These values are determined by the director of studies, whose decision is final.

For further information and application materials, please contact:

The School in Germany
Middlebury College
Middlebury VT 05753
(802) 388-3711, Ext. 5552

MIDDLEBURY COLLEGE
LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

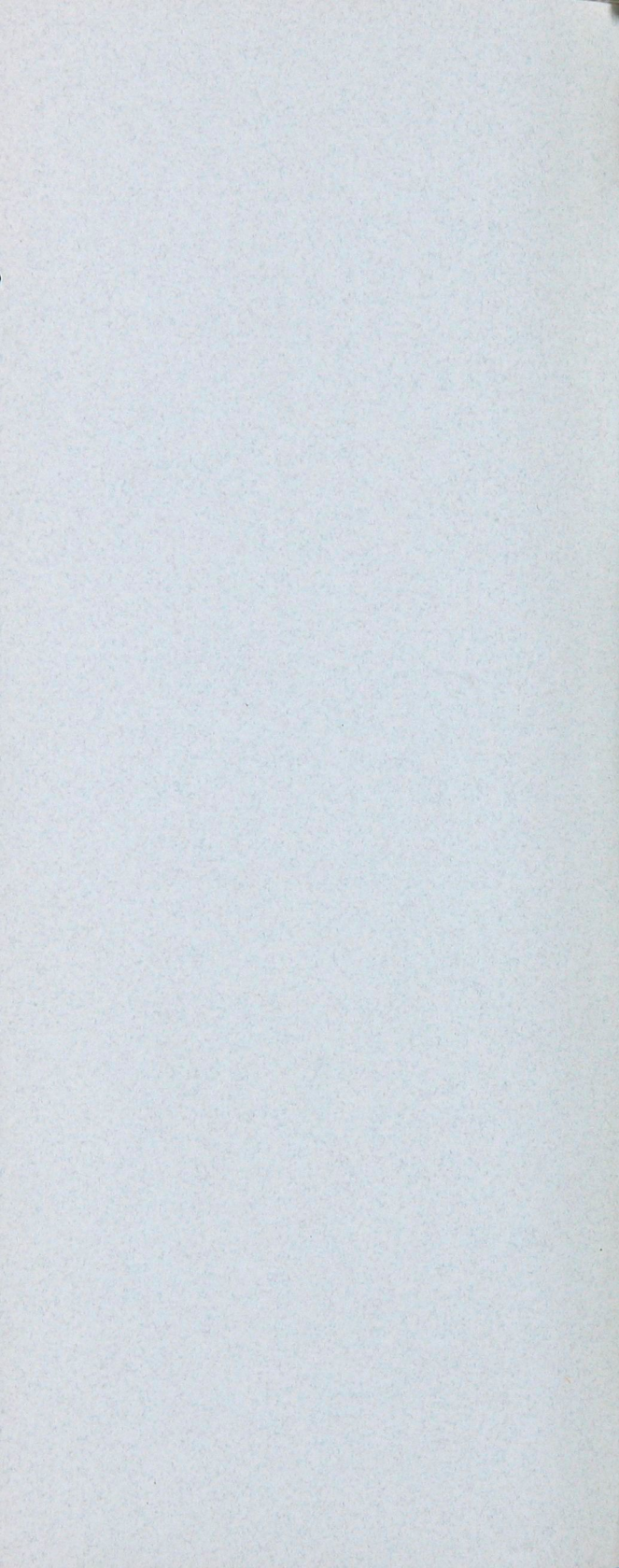
CLARA YU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.



MIDDLEBURY COLLEGE The German School

Summer 1996
June 24 - August 9



Graduate Program
SIX WEEK SESSION

Middlebury College
GERMAN SCHOOL
June 24 - August 9, 1996

Total Fees \$4,170
(Tuition \$2,780; Board \$1,000; Room \$390)

Among graduate summer programs in German, Middlebury College's German School is the oldest and most prestigious in the United States. Founded in 1915, the German School offers a unique program in an academic environment dedicated solely to language, literature, and cultural studies. Vermont's Green Mountains provide an ideal setting for concentrated study, and the Middlebury language pledge, required of all students, ensures that German is used as the only means of communication, facilitating the internalization of a German linguistic and cultural perspective.

The rigorous six-week program offers a well-balanced selection of courses designed to meet the needs of language teachers who wish to continue their education, as well graduate students in fields related to German studies. One may enroll for a single summer, or pursue one of the graduate degrees described below.

The curriculum incorporates courses in literature, linguistics, teaching methodology, and cultural studies, including the politics and economics of today's Germany and various aspects of German art, history, and music. Small classes are taught by distinguished and committed faculty from German and American universities, and are augmented by a wealth of extra-curricular events and activities which provide a culturally authentic context.

MASTER OF ARTS IN GERMAN

Students who hold a B.A. or the equivalent from an accredited institution of higher education, and who have completed course work equivalent to a major in German, may matriculate in the German School's M.A. program after successfully completing an initial summer at Middlebury. M.A. candidates may select a structured program of twelve courses to be taken over several summers at Middlebury, or they may complete their degree with an academic year at the Middlebury School in Mainz, where they enroll in courses at Johannes Gutenberg-Universität.

DOCTOR OF MODERN LANGUAGES

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A master's degree in German is a prerequisite for entrance to the D.M.L. program with German as the first language. Degree requirements include: a qualifying paper; eight upper-level graduate courses in German; four graduate courses in a second language (French, Italian, Russian, or Spanish); a comprehensive written and oral examination in German; one year's residency in Germany; proof of successful teaching experience; a dissertation and its oral defense.

Inquiries about the D.M.L. program should be addressed to the Dean of the Language Schools, Middlebury College, Middlebury, VT 05753.

COURSE OFFERINGS FOR 1996

Language and Text Analysis

Style, Vocabulary, and Grammar:
Written and Spoken Usage

German Studies

The Weimar Republic: Society, Politics,
and Culture

The Political, Social, and Cultural
Effects of German Unification

"Polis" Court, and City: European
History of Theater and Culture

Literature

Present-Day Literature: 1980-1995

German Romanticism: Critics and
Recent Reception

Heinrich Heine and his Times

Teaching Methodology

Methodology of *Landeskunde*

The German Film: Analysis and
Didactical Application

FOR FURTHER INFORMATION AND
APPLICATION MATERIALS, PLEASE
CONTACT:

The German School-G
Middlebury College
Middlebury VT 05753
(802) 388-3711, ext. 5552
E-mail: languages@middlebury.edu
Web: <http://www.middlebury.edu/~ls>

MIDDLEBURY COLLEGE The Italian School



Summer 1996
Academic Year Abroad
1996-97

THE ITALIAN SCHOOL

Middlebury College
Middlebury, Vermont 05753
802/388-3711, ext. 5552

Summer 1996

June 21 - August 9
(Seven-Week Session)

Total: \$4,260

(Tuition \$2,780; Board \$1,060; Room \$420)

June 24 - August 9
(Six-Week Session)

Total: \$4170

(Tuition \$2,780; Board \$1,000; Room \$390)

June 24 - July 18

(Three-Week Institute - Session I)

July 18 - August 9

(Three-Week Institute - Session II)

(Tuition \$925 per unit - three semester hours of credit; Board \$450 for each three-week session; Room \$180 for each three-week session)

Academic Year 1996-97

The School in Italy

Graduate and Junior Year Programs

Tuition: Full year - \$10,610; Semester - \$5,420

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Introduction to the 1996 Program

In my first year as director of the Italian School, I feel both privileged and challenged: privileged to be associated with the most prestigious Italian summer program on the North American continent, and challenged to continue the great work of my predecessor, Edoardo Lebano, under whom, in the last decade, the Italian School has continued to grow and flourish.

In its 65th session, the Italian School will again offer a variety of intensive and challenging courses in Italian language, literature, culture, civilization, linguistics, and pedagogy, taught by experienced faculty from Europe, Canada, and the United States.

The success of the summer session is due largely to the fact that students and faculty live under the same roof and take part in all the cultural and social activities sponsored by the School: film screenings, lectures, concerts, plays, dinners, parties, and picnics. All of this contributes to create a cordial and collegial atmosphere that is very conducive to learning and is unlikely to be duplicated elsewhere.

What makes the Middlebury experience so unique is its long-standing observance of the "language pledge," a commitment each student makes in writing to use the Italian language exclusively for the duration of the session. This pledge to speak only Italian may seem artificial, a kind of ritual, but combined with a solid curriculum, with the expertise and dedication of faculty, and with hard work on the part of the students, it has been instrumental in producing impressive results.

In 1996 the first three levels of instruction will remain substantially unchanged, as will the two core courses at the graduate level: IT 502 and IT 601. Continuing a two-year cycle initiated in the summer of 1987, advanced culture and civilization courses and graduate literature courses will focus on the *Ottocento* and *Novecento*. They will include a course on modernism in nineteenth and twentieth century Italian art, a new cinema course on *Italian Fascism through the Lenses of Cinema*, an introductory course on modern and contemporary literature, a course on the twentieth century novel, and a theater workshop that will study plays from the twentieth century with a consideration of staging and acting techniques mainly through the produc-

tion of a play. To maintain as broad a course selection as possible, and anticipating next summer's concentration on Medieval and Renaissance literature, a seminar on *Lyric Poetry of the Renaissance: Petrarch and Petrarchism* will also be taught.

During the summer of 1996 the Italian School will supplement its regular six-week graduate program with two intensive three-week sessions designed for teachers and graduate students of Italian, and taught by instructors of international prominence. Each session will consist of two courses (Session I: *Contemporary Literary Theory and Criticism* and *Topics in the History of the Italian Language*. Session II: *Teaching Italian with a Cultural Focus* and *Computer Assisted Language Learning*). Each course meets Monday through Friday for two hours each day, and carries one unit or three semester hours of graduate credit. Students may enroll in either or both of these sessions, taking one or two courses per session. Students enrolled in the six-week graduate program are eligible to take one or more of these courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

A special feature of the 1996 session will be the presence on campus of the eminent Italianist Giovanni Cecchetti (Distinguished Professor Emeritus of Italian at UCLA), Giose Rimaneli (a SUNY-Albany Professor Emeritus who gained international renown with several of his novels during the fifties, among them *Tiro al piccione*, a best seller made into a film), and writer and journalist Vittorio Zucconi (author of numerous award winning books and Washington-based senior correspondent for the Italian daily *La Stampa*).

I am confident that the customary high motivation of students, combined with strong faculty commitment to the program, will make the summer of 1996 a successful and memorable period of study in the Green Mountains of Vermont. I warmly welcome those of you who desire high-quality training in Italian.

Arrivederci.

Michael Lettieri
Director

The Italian School

Graduate and undergraduate courses in Italian are offered during the summer on the Vermont campus. During the academic year, graduate and junior year programs are offered at the Middlebury School in Florence. All programs of study emphasize both the development of language skills and the understanding of Italian culture. Classes from beginning courses through the doctoral level are taught in Italian, and all summer programs are *intensive*. We determine placement by language proficiency rather than by length of previous exposure to the language.

A summer at the Language Schools is an intensive one by design. In first- and second-level intensive courses, students can expect to spend five hours per day in class and drill, in addition to laboratory and other homework. The intensive nature of the program is sustained through the low student-teacher ratio: eight to one at the intensive language level and six to one at the graduate level.

Graduate Degrees

A normal load for graduate students is three courses per summer, to be selected in consultation with the director and the associate director. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the results of placement tests taken prior to registration. Some students may be required to take one or more courses at a lower level without graduate credit before beginning a full load of graduate work.

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or equivalent from an accredited institution of higher education. The Graduate Record Examination is not required.

The M.A. degree in Italian is comprised of twelve courses to be taken over a series of summers on the Vermont campus or in a combination of a summer in Vermont and an academic year in Florence. The curriculum is designed as a broadly-based program of study in itself, rather than the first stage of a doctoral program.

Students must successfully complete a preliminary summer of study (summer of application) on the Vermont campus before being officially accepted

to degree candidacy. During this summer, students take three courses, one of which must be a literature course at the 600 level or above, and one of which must be a civilization course.

Admission to the School in Italy is based on performance in the summer courses and on faculty recommendations.

Students must fulfill the following minimum distribution requirements for the M.A. degree: one language course (unit) at the 500-level, one language or linguistics course (unit) at the 600-level, two units in civilization, three in literature. Students who plans to teach and who are completing the M.A. on the Middlebury campus must also include one unit in methodology or professional preparation. An M.A. candidate who completes degree requirements in Florence must also present an independent research project worth two units of credit.

A highly qualified undergraduate student may accumulate a maximum of six graduate units toward a Middlebury M.A. degree before receipt of the B.A. degree or equivalent, but these units may not count toward both degrees.

Doctor of Modern Languages: The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A masters degree in Italian is a prerequisite for admission to the program. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Italian; three graduate courses in a second language (French, German, Russian, or Spanish); comprehensive examinations in the first language; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

All new students are required to complete a summer of application on the Vermont campus during which they enroll for credit in two advanced graduate courses in Italian and write a qualifying paper.

Inquiries should be addressed to the office of the dean of the Language Schools at Sunderland Language Center, Middlebury College, Middlebury, VT 05753 (802) 388-3711, ext. 5508.

Credits

Credit is defined in terms of *units*. One unit equals three semester hours. The seven-week session (levels

100-399) normally carries a total of three units (nine semester hours) of credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury. (*All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.*)

Middlebury College considers a semester or academic year abroad equivalent to a semester or academic year in the U.S., but a student's home institution determines the number of credits ultimately awarded for work abroad. Undergraduates are therefore urged to discuss the question of transfer credits with their advisers before leaving.

Transfer Credits

After formal admission to a graduate degree program, candidates for the M.A. or D.M.L. degree may request permission from the dean of the Language Schools to transfer from another institution a maximum of the equivalent of one full-time summer of study at Middlebury. Only courses taken after successful completion of the initial summer and formal admission to degree candidacy may be transferred (i.e., courses taken at other institutions before the first summer of study may not be transferred toward a Middlebury graduate degree).

To obtain approval for transfer of credit, students must submit evidence that the courses they wish to transfer earn graduate credit towards an advanced degree at an accredited college or university. The courses must have been taught in Italian in the areas of language analysis and linguistics, culture and civilization, literature, or professional preparation and must not duplicate courses already taken for degree credit.

All units counted toward a degree must have been taken on a graded, not a pass/fail basis. Only grades of B- and above may be applied toward a Middlebury M.A. degree. Only grades of B+ and above may be applied toward a Middlebury D.M.L. degree.

All transfer credit courses must be completed by the 31st of May of the year of graduation for August degree candidates and by the 10th of January for March degree candidates. All credits and

units expire after ten years, whether earned at Middlebury College or transferred from another institution.

Auditing

Non-enrolled students may occasionally be allowed to audit upper-level courses with the director's permission. Auditing is not permitted in levels 100-399, nor are students in those courses permitted to audit courses. Auditing costs per week are \$1,010 (tuition \$620; room and board \$390).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 and the academic year 1997-98 will accompany admissions materials published by the Language Schools in November 1996.

Scholarships

The following scholarships have been established in honor of students, friends, or faculty of the Italian School: The Cesare Barbieri Endowment Fund, The Pierina B. and Salvatore J. Castiglione Scholarship Fund, The Joan F. Giambalvo Scholarship Fund, The Dr. Nicholas Locascio Scholarship Fund, Anna and Luke J. Nolfi Scholarship, The Kenneth Sozzi Memorial Scholarship Fund, Rotary Club Milano Nord, the Michelina Pietrangelo Memorial Scholarship Fund, and the Antonio and Ida Quaglia Memorial Scholarship in the Italian School.

The Lois Behrman Watson '51 Scholarship fund was established in 1987 to provide financial aid to teachers who are attending the Masters or Doctoral program of any of the Language Schools on the Middlebury campus or at the schools abroad.

Candidates for financial aid need not apply for a specific scholarship. All applicants will automatically be considered for an award from an appropriate scholarship listed above or from the general grant fund.

Awards

Each summer the Merlino-Mezzotero Award and the Camillo P. Merlino Award are given to graduate students in Italian for academic achievement.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Students may apply for admission for a single summer at any level, for the junior year abroad program, or for one of the graduate degree programs to be completed over a series of summers in Vermont or in a combination of a summer in Vermont and an academic year in Florence. They may enroll in courses in one language school only and are normally enrolled in courses at one level only.

Students at the summer sessions must be high school graduates and we strongly recommend that they have completed at least one year of college-level study. Admission is granted on the basis of academic qualifications and the availability of space.

Final placement in courses is determined by student performance on examinations administered before the start of classes. By applying for admission, a student indicates willingness to accept the placement deemed proper by the school.

Applications are processed until the start of the program in June, but as the school may be fully subscribed by mid-April, early application is desirable.

Application materials for the 1997 summer session and the 1997-98 academic year abroad will be available in November 1996 from:

The Italian School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/388-3711, ext. 5552
languages@middlebury.edu
<http://www.middlebury.edu/~ls>

Administration, Faculty, and Staff

Director: MICHAEL LETTIERI. Associate Professor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

Associate Director: ANTONIO VITTI. Associate Professor of Italian, Wake Forest University. Ph.D., University of Michigan.

Faculty

ALBA ANDREINI. Professore Associato d'Italiano, Università di Torino. Dottore in Lettere, Università di Firenze.

SALVATORE BANCHERI. Assistant Professor of Italian, Erindale College, University of Toronto. Ph.D., University of Toronto.

ANNA CAROZZA. Former Lecturer in Italian, University of Wisconsin-Milwaukee. School Teacher Certificate, Roma; B.S., University of Wisconsin-Milwaukee.

DAVY CAROZZA. Professor Emeritus of Comparative Literature, University of Wisconsin-Milwaukee. Ph.D., The Catholic University of America.

CHRISTOPHER CAIRNS. Professor of Italian, University of Westminster. Ph.D., University of Reading.

GIOVANNI CECCHETTI. Distinguished Professor Emeritus of Italian, University of California at Los Angeles. Dottore in Lettere, Università di Firenze.

WALTER CENTUORI. Associate Professor of Italian, University of Nebraska, Lincoln. Dottore in Lettere, Università di Napoli.

MARCEL DANESI. Professor of Semiotics and of Italian Linguistics, Victoria College, University of Toronto. Ph.D., University of Toronto.

ROBERT S. DOMBROSKI. Distinguished Professor of Italian, City University of New York. Ph.D., Harvard University.

VINCENZO GATTO. Assistant Professor of Italian, Ithaca College. D.M.L., Middlebury College.

HERMAN W. HALLER. Professor of Romance Languages, Queens College and Graduate Center of the City University of New York. Ph.D., University of Berne.

FLAVIA LAVIOSA. Assistant Professor of Italian, Wellesley College. Ph.D., State University of New York at Buffalo.

MICHAEL LETTIERI. (see above).

CARLA MARCATO. Ricercatrice di Linguistica Italiana, Università di Udine. Incaricata di Dialettologia Italiana, Università di Udine. Dottore in Lettere, Università di Padova.

AUGUSTO MASTRI. Associate Professor of Italian, University of Louisville. Ph.D., Indiana University.

GIOSE RIMANELLI. Artist in Residence. Writer, musicologist, and painter. Professor Emeritus of Italian and Comparative Literature, State University of New York at Albany.

CARLO SALA. Maître de conférences, Université de Paris X-Nanterre. Diplôme de l'Ecole Pratique des Hautes Etudes. Doctorate de 3e Cycle.

ANTONIO VITTI. (see above).

VITTORIO ZUCCONI. Writer and journalist. Senior Correspondent for the Italian daily "La Stampa." Dottore in Lettere, Università Statale di Milano.

PATRICIA ZUPAN. Associate Professor of Italian, Middlebury College. Ph.D., Indiana University.

Administrative Staff

LAURA BOMMARITO. Assistant to the Director. M.A., Middlebury College; Doctoral Student, University of Toronto.

SANDRA BONOMO. Italian School Coordinator.

MAX CREECH. Bilingual Secretary. M.A., Middlebury College; Doctoral Student, Indiana University.

Intensive Language Courses

Daily activities normally include five hours of classroom instruction plus additional work in the language laboratory. Schedules, texts, and staffing are subject to change.

+ designates courses in the seven-week session.

Level 100

151-152-153 Elementary Italian+ A. Carozza, Zupan

Designed to provide a solid foundation in both spoken and written Italian, this intensive introduction permits comprehensive coverage of basic structures and vocabulary. Exclusive use of the language in dialogues and drills encourages development of linguistic awareness in a meaningful and dynamic context, while class discussions and reports broaden the student's view of Italian life and culture. Attendance at the language laboratory is an integral part of the course. (3 Units)

Required Texts: E.A. Lebano and P.R. Baldini, *Buon giorno a tutti!* First Year Italian. 2nd Edition. New York: John Wiley (1989); U. Skubikowski, *Workbook to Accompany Buon giorno a tutti!*. 2nd Edition. New York: John Wiley (1989). Additional reading materials will be provided by the instructor.

Recommended Text: S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Level 200

251-252-253 Intermediate Italian+ Mastroi, Gatto

A review and consolidation of the structures of contemporary Italian, this course also provides systematic enrichment in vocabulary, discourse, and cultural knowledge. Conversation, compositions, and oral reports will help to increase fluency and naturalness while preparing the student for a more sophisticated and integrated use of the language in a variety of spoken and written situations. The contextual focus of the course is a variety of issues in contemporary Italian culture, ranging from

attitudes towards soccer, the place of food in Italian culture, contemporary history and politics, the economy, the division between North and South, immigration from developing countries, environmental issues, and popular music, among others. Italian films, music, and articles from newspapers and newsmagazines will enhance and complete the learning experience. Instruction in phonetics and a language laboratory program are featured components. (3 Units)

Required Texts: M. Danesi, M. Lettieri, and S. Bancheri, *Con fantasia. Reviewing and Expanding Functional Italian Skills*. Boston: Heinle & Heinle Publishers (1995); T. D. Cravens & J. M. Aski, *Con fantasia. Workbook/Laboratory Manual*. Boston: Heinle & Heinle Publishers (1995); U. Skubikowski, *L'Italia verso il Duemila*. Toronto: University of Toronto Press (1996). Additional reading materials will be provided by the instructor.

Recommended Texts: P. Castiglione, *Italian Phonetics, Diction and Intonation*. New York: S.F. Vanni (1982); S.R. Marengo, ed., *Il nuovo dizionario inglese Garzanti*. Milano: Garzanti (1984).

Level 300

Students at the 300 level normally take 301, 302, and 354. Especially well-prepared students may substitute 360, 365, or 376 for 354 by permission of the Director.

301 Italian Grammar: A Cognitive Approach+ Centuori

The purpose of this course is to improve self-expression by solidifying command of salient grammatical structures. Building on knowledge already acquired, the student will be introduced to those complex and potentially troublesome parts of speech from an intellectually logical as well as a functional perspective. Emphasis will be placed on written and oral expression. (1 Unit)

Required Text: L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

Recommended Texts: M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese*. Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua italiana*. Novara: Istituto geografico De Agostini (1982).

302 Italian Conversation: Patterns of Communication+ Laviosa

A systematic introduction to a variety of conversational patterns centered around topics of general interest, such as work and the family, private and public life, political and moral problems, education, religion, hobbies, and the media. The instructor will lead students in exploring meaningful communicative situations and the many possibilities of acceptable and creative linguistic expressions. There will be ample use of audio-visual materials. (1 Unit)

Materials for this course will be provided by the instructor.

354 Modern Italian Writers: An Introduction to the Study of Italian Literature+ Vitti

The aim of this course is to read, analyze, and discuss texts of Italian prose from a grammatical, syntactic, and stylistic perspective. Within this context, literature will be used primarily as a vehicle for the reinforcement and enrichment of linguistic performance. Classes will include lectures, group analyses of sample written work presented in class by students, and discussion of texts. (1 Unit)

Required Texts: P. Levi, *Se questo è un uomo*. Torino: Einaudi (1992); E. Vittorini, *Conversazione in Sicilia*. Milano: Rizzoli (1995); D. Maraini, *Bagheria*. Milano: Rizzoli (1995); N. Ginzburg, *Caro Michele*. Milano: Mondadori (1995). Additional reading materials will be provided by the instructor.

Recommended Texts: M. Hazon, *Grande dizionario Hazon Garzanti, inglese-italiano, italiano-inglese*. Milano: Garzanti (1981); Sandron, *Dizionario fondamentale della lingua italiana*. Novara: Istituto Geografico De Agostini (1982).

360 Theater Workshop+ Cairns

For course description and texts, see 560 in the graduate section. (1 Unit)

365 Idea of the Modern in Nineteenth and Twentieth Century Italian Art+ Sala

For course description and texts, see 565 in the graduate section. (1 Unit)

376 Revisiting Italian Fascism through the Lenses of Cinema+ Vitti

For course description and texts, see 576 in the graduate section. (1 Unit)

Graduate Courses

502 Advanced Italian: Studies in Language Marcato

Designed to develop oral and written proficiency at the advanced level, this course meets daily for two hours: one hour dedicated to the study of patterns and structures, and one hour to oral expression. Students will be required to submit essays, give oral presentations of increasing length and complexity, and participate in class discussions.

Note: This course is obligatory for all first-time graduate students except those exempted on the basis of a placement examination. Students scoring low on the placement test may be required to take 301 **without graduate credit** before attempting 502. (1 Unit)

Required Texts: R. Uslenghi Maiguashca, M. Sassu Frescura, L. Polesini Karumanchiri, and J. Vizmuller-Zocco, *Schede di lavoro*. Vols. I-II. 2nd Edition. Toronto: University of Toronto Press (1994); L. Polesini Karumanchiri, *L'italiano d'oggi. Note di grammatica per corsi universitari*. Toronto: University of Toronto Press (1988).

Recommended Text: M. Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana*. Roma: Curcio (1987).

560 Theater Workshop Cairns

This course will survey Italian theater in the twentieth century thematically and in performance. It will concentrate primarily on the most performed Italian playwright (Pirandello) and the most performed alive today (Fo), setting the works in the context of their times, the society in which they were created and performed, its politics, art, and letters. The work of Franca Rame, which highlights many of the problems of women in today's society, will also be studied in performance, within its social, political, and feminist context. All students in this workshop are expected to act in and/or to help in the production of the play that will be performed prior to the end of the session. (1 Unit)

Required Texts: L. Pirandello, *Sei personaggi in cerca d'autore*. *Enrico IV*. Ed. R. Alonge. Milano: Oscar Mondadori (1994); E. De Filippo, *Napoli*

milionaria! Ed. E. De Angeli. Torino: Einaudi (1994); D. Fo, *Le Commedie*. Vol. VII. Torino: Einaudi (1988); D. Fo, *Johan Padan a la descoberta de le Americhe*. Ed. F. Rame. Firenze: Giunti (1992). Given the special nature of this course, all additional material will either be provided by the instructor or will be available in the library.

565 Idea of the Modern in Nineteenth and Twentieth Century Italian Art Sala

After introducing the "Macchiaioli" and nineteenth century painting, the course will focus on development of futurist ideas in the works of such artists as Balla, Boccioni, Severini, and Rusolo, comparing them with the works of their European counterparts. Special attention will be given to the relationships between futurism and fascist aesthetics. In the second part we will study post WWII production and the emergence of Italian design, from the works of "classical designers" of the 1960s to those of the "Memphis" group of Milan, and examine the evolution of automotive design (Ferrari, Lamborghini, Maserati, and others). (1 Unit)

Given the special nature of this course, no textbooks are available. The instructor will provide materials and the library will have reference works on reserve.

576 Revisiting Italian Fascism through the Lenses of Cinema Vitti

This course will focus on the role played by Italian cinema during and after the Fascist regime. Important full-feature films will be studied and discussed from different perspectives. (1 Unit)

Required Text: G. Carocci, *Storia del fascismo*. Milano: Garzanti (1972). Additional reading materials will be provided by the instructor.

601 Stylistics: Techniques of Composition and Interpretation Lettieri

This course is designed to improve students' ability to write Italian correctly and with a certain elegance of style. Selections from modern authors will be analyzed for their effectiveness and manner of expression. Discussions will focus also on the language of advertising, sports, and politics, as well as the relationship between the written and the spoken language. Daily written assignments will

include linguistic exercises, short translations from English into Italian, summaries, compositions, comments, and interpretations of a variety of texts. Students will be introduced also to fundamental notions of business Italian. (1 Unit)

Required Text: M. Sassu Frescura, *Interferenze lessicali italiano-inglese*. Toronto: University of Toronto Press (1984). Additional reading materials will be provided by the instructor.

Recommended Texts: M. Dardano, *Nuovissimo Dardano. Dizionario della lingua italiana*. Roma: Curcio (1987); M. Hazon, *Grande dizionario inglese-italiano, italiano-inglese*. Milano: Garzanti (1981).

672 Introduction to Modern and Contemporary Italian Literature Andreini

After a political and cultural overview of late eighteenth century Italy, we will consider representative works of Goldoni, Alfieri, and Parini. The development of Romantic literature will be illustrated through the poetry of Foscolo and Leopardi, and a reading of *I promessi sposi* will initiate a discussion on the development of the novel from Manzoni to Verga, Svevo and Pirandello. The course will also examine the poetry of Ungaretti and Montale, and narrative works by Vittorini and Calvino, ending with a discussion of the major artistic movements of this century such as "neorealismo" and "neoavanguardia." (1 Unit)

Required Text: Mario Pazzaglia, *Letteratura italiana. Testi e critica con lineamenti di storia letteraria*. Vols. 3 & 4. Bologna: Zanichelli (1994). Additional reading materials will be provided by the instructor.

770 Twentieth Century Italian Novel Andreini

In addition to giving students a general knowledge of twentieth century Italian narrative, the course will emphasize the thematic and structural changes of the novel as a literary genre in the last eighty years. Readings include selected works by the major authors of the period, from Pirandello to Tozzi and Svevo, from Moravia to Vittorini, from Buzzati to Elsa Morante and Calvino. Each novel will be considered in the context of the literary opus of each individual writer and the sociocultural milieu in which the author lived and worked. (1 Unit)

Required Texts: L. Pirandello, *Il fu Mattia Pascal*. Milano: Mondadori (1995); F. Tozzi, *Tre Croci*.

Milano: Garzanti (1994); I. Svevo, *La coscienza di Zeno*. Milano: Garzanti (1994); A. Moravia, *Gli indifferenti*. Milano: Bompiani (1995); E. Vittorini, *Conversazione in Sicilia*. Milano: Rizzoli (1995); D. Buzzati, *Il deserto dei Tartari*. Milano: Mondadori (1995); E. Morante, *L'isola di Arturo*. Torino: Einaudi (1995); I. Calvino, *Se una notte d'inverno un viaggiatore*. Milano: Mondadori (1994). Additional reading materials will be provided by the instructor.

Recommended Texts: U. Eco, *Sei passeggiate nei boschi narrativi*. Milano: Bompiani (1994); G. Ferroni, *Storia della letteratura italiana. Il Novecento*. Torino: Einaudi (1994).

777 Lyric Poetry of the Renaissance: Petrarch and Petrarchism D. Carozza

Linguistic and stylistic analysis of representative poems from Petrarch's *Canzoniere* to identify their major expressive characteristics which later play a central role in Petrarchism. Close study of selected poems from: Ariosto, Bembo, Vittoria Colonna, Veronica Franco, Chiara Matraini, Michelangelo, Gaspara Stampa, Luigi Tansillo, and others. Lectures, discussions, and student presentations.

Required Texts: F. Petrarca, *Il Canzoniere*. Ed. A. Chiari. Milano: Mondadori (1991); L. Baldacci, *Lirici del Cinquecento*. Milano: Longanesi (1984).

800 Independent Study Lettieri

By permission only. (1 Unit)

DM 902 Research Paper Lettieri

Summer Institute Courses

Students enrolled in the six-week graduate program are eligible to take one or more three-week Institute courses as part of their normal course load of three units (nine semester hours) of credit for the summer.

626 Topics in the History of the Italian Language Haller

This course will trace the origins of the Italian language, and provide an overview of the principal phases of its evolution, from the earliest documents and Medieval vernaculars through the codification of the literary standard during Renaissance. Important later contributions to the theory and

practice of a modern literary norm, such as those of Manzoni and Ascoli, will also be discussed. The focus on the literary language will be complemented by the study of the varying relations between Italian and its dialects across time, space, and society, but particularly in regard to contemporary Italy. A look at the vicissitudes of Italian abroad will shed light on language use and structural changes in "troubled" contexts of contact situations. (1 Unit)

Required Text: B. Migliorini, I. Baldelli, *Breve storia della lingua italiana*. Firenze: La Nuova Italia (1993).

Recommended Texts: S. Gensini, *Elementi di storia linguistica italiana*. Bergamo: Minerva Italica (1985); T. De Mauro, *Storia linguistica dell'Italia unita*. Bari: Laterza (1976); H. W. Haller, *Una lingua perduta e ritrovata*. Firenze: La Nuova Italia (1993).

760 Contemporary Literary Theory and Criticism Dombroski

This course will examine the major paradigms in twentieth century literary criticism with emphasis on their development in Italy. Topics include formalism, Marxism, feminism, psychoanalysis, structuralism, and post-structuralism. The course is intended to provide a basic orientation in critical ideologies and methods, as well as a perspective on the work of such Italian thinkers as Croce, Gramsci, Timpanaro, Orlando, Segre, Eco, Vattimo, and Gargani and a framework for the students' own critical activity. (1 Unit)

Required Texts: R. Con Davis, *Contemporary Literary Criticism*. New York: Longman (1994); G. Lukacs, *Studies in European Realism*. New York: Grosset and Dunlap (1964); F. Orlando, *Per una teoria freudiana della letteratura*. Torino: Einaudi (1987); G. Vattimo, *La società trasparente*. Milano: Garzanti (1989); U. Eco, *Il superuomo di massa. Retorica ed ideologia nel romanzo popolare*. Milano: Bompiani (1986).

797 Computer Assisted Language Learning Bancheri

This course focuses on the computer as a tool to enhance the teaching and learning of Italian. Participants will learn how to incorporate computer technology in the classroom; discuss the advantages and disadvantages of various modes of computer-assisted instruction; survey and experiment with

available software; learn to create new courseware, including interactive multimedia programs. Students will use the Internet as a resource. (1 Unit)

798 Teaching Italian with a Cultural Focus Danesi

This course will look at some practical issues involved in teaching students of Italian, at all levels of learning, to use the target language in culturally appropriate ways. Specifically, the course will discuss and illustrate instructional techniques for: (1) preparing a unit based on a conceptual theme - loving, hoping, reflecting, etc.; (2) dealing with cultural issues related to raising a family, coping with daily life, etc.; and (3) getting students to think in Italian without recourse to English patterns of thinking and, thus, of speaking. (1 Unit)

Required Texts: M. Danesi, *Manuale di tecniche per la didattica delle lingue moderne*. Roma: Armando (1988); M. Danesi, M. Lettieri, and S. Bancheri, *Con fantasia. Reviewing and Expanding Functional Italian Skills*. Boston: Heinle & Heinle Publishers (1995).

Round Table Discussion: "Fascismo e Resistenza"

Moderator: Antonio Vitti

Panelists: Alba Andreini, Davy Carozza, Giose Rimanelli

Lecture Series

- Giovanni Cecchetti: 1. "Rocco Spatu e la conclusione dei *Malavoglia*"
2. "Da Pascoli a Montale: moduli poetici"
- Giose Rimanelli: 1. "I due *Tiro al piccione*: testimonianza di Giose Rimanelli"
2. "Il percorso letterario e autobiografico di Giose Rimanelli"
- Vittorio Zucconi: 1. "L'Italia della Seconda Repubblica"
2. "Politica e mass media in Italia"

The School in Italy

12, via Verdi
50122 Florence, ITALY
Tel. 011-39-55-24-57-90
Fax. 011-39-55-24-57-90

Director: Anna Barsanti.
Secretary: Patrizia Nesti.

The school, or *Sede*, is located in the center of Florence, a block from the square of Santa Croce and a short walk from the University. Housing is not provided for students, but the school furnishes a list of apartments and families where students have lived in previous years. All courses organized by Middlebury College not held at the University of Florence meet at the *Sede*.

The Graduate Program

After successfully completing three courses (units), including a civilization course as well as a 600-level (or above) literature course, at the summer session on the Vermont campus, M.A. degree candidates begin the academic year with one year-long course (from September to May) in literature and two semester-long courses (from September to December) in language and linguistics at the *Sede*. In November, after consultation with the director, students choose two University of Florence courses in the area of art history, economics, ancient or modern history, political science, linguistics, theater studies, philology, archaeology, and literature. Students must fulfill the following minimum distribution requirements: one language course (unit) at the 500-level, one language or linguistic course (unit) at the 600-level, two units in civilization, and three in literature courses.

Every graduate student must complete an independent research paper based in part on course work done during the year. Permission may be granted to write a paper on other topics under the supervision of a faculty member. The paper (35-40 pages in length) should demonstrate a high level of written control of the language as well as critical and analytical skills.

Courses

Following are the course descriptions for the language, linguistics, and literature courses that will be taught at the *Sede* during the 1996-97 academic year. **Please note that all courses are subject to change on rare occasions.**

Language

Language Practice and Grammatical Review

The purpose of this course is to improve writing skills in Italian. Language structures will be analyzed and special attention will be given to the choice of vocabulary and idiomatic expression in order to achieve a more logical control of the language. Students will concentrate on various types of texts, paying special attention to the language of criticism and culture. (1 Unit)

Linguistics

History of the Italian Language

Within the context of the historical evolution of Italian and its modern literary practice, students will advance their understanding and use of syntax and levels of style. We will begin with a consideration of how Italian and other Romance languages evolved from Latin, the development of the vernacular and the preeminence of Florentine in the late Middle Ages, the influence of dialects, and the development of modern standard Italian from 1861 to the present. We will then discuss the style of three important narrative works of the nineteenth and twentieth centuries to determine modern usage and style. (1 Unit)

Literature

Orlando Furioso and the Tradition of the Epic Poem

A study of Ludovico Ariosto's *Orlando Furioso*, which will be examined against the importance of its historical background, the life of the author, and his other works relevant to the poem (particularly his satires and plays), and also the wider context of Italian literature, including Ariosto's contemporaries, Machiavelli, Bembo, and Castiglione.

Prior to reading the *Furioso*, we will study the tradition of chivalric epic poetry from its origins in France to its diffusion in Italy and its learned

fifteenth century precedents, Pulci's *Morgante*, and Boiardo's *Orlando Innamorato*. Various comparative readings will show how Ariosto reinterpreted and renewed a narrative genre which at the beginning of the sixteenth century seemed to be in decline.

We will also examine the problems tied to the genesis of the *Furioso* (including the so-called *Cinque Canti* that were discovered posthumously but were never included), along with the originality of Ariosto's editing and his particular literary devices. We will aim to understand the sense of a literary work that gives to a "low" genre (one oriented toward the comic, the fable, and the adventure) the gravity of a general rethinking of the myths, utopias, conquests, and disappointments of the Humanist and Renaissance civilization at its dramatic close. (2 Units)

The Junior Program

Middlebury's Junior Program in Florence presupposes the student's general academic competence and sufficient ability in written and spoken Italian. Our program emphasizes acquisition of oral skill and intellectual development through a curriculum of linguistic, literary, and cultural study exclusively in Italian. Students who have junior standing and the required linguistic proficiency, regardless of academic specialization, may apply.

To be eligible for enrollment, students need to have achieved a B- overall academic average. They also need to have completed the equivalent of five semesters of college-level Italian with an average of B. For students who do not have adequate preparation, we may require or strongly recommend that they attend the intensive summer session in Vermont, successfully completing Level II or Level III courses with a minimum grade of B.

Students must check with their home institutions about transfer of credit for fulfillment of major, minor, or distribution requirements.

There are both full-year or single-semester options available to undergraduates. At the *Sede*, first-semester courses run from September to December and second-semester courses run from January to May.

After a week (during which there are no classes) for establishing living arrangements, students begin the academic year, fall, or spring term. Fall term and spring term students enroll for four courses at the *Sede* only.

Along with courses at the *Sede* open to one-semester students, the Middlebury program offers full-year juniors the opportunity to enroll for electives at the University of Florence. In September, full-year juniors enroll in language, literature, and civilization courses at the *Sede*. In November, full-year juniors will be expected to choose at least one elective course at the University of Florence to complete their course load. Courses at the University of Florence run on a slightly different schedule than those at the *Sede*, from November to approximately mid- to late June.

Enrollment at the University offers a special opportunity to maximize intellectual and linguistic growth. The director, who is thoroughly experienced in advising, will guide students toward courses most appropriate to their intellectual, linguistic, and curricular interests.

By special arrangement, courses in studio art are available to qualified students. Special permission is required.

The deadline for application to the junior program in Florence is March 1 for the fall semester, full year, and spring semester. For Middlebury College sophomores the deadline is February 1.

Courses

The following courses will be offered at the *Sede* in 1996-97. **Please note that all courses are subject to change on rare occasions.**

Language

Advanced Language Practice I (Fall)

The course is structured to meet the needs of undergraduates who have completed the equivalent of five semesters of Italian. Students achieve greater control and consistency in the use of more difficult structures, such as the subjunctive, and subordination in general. Regular written assignments based on readings for the course are intended to give students opportunity for practice in a less structured format. Reading assignments are also intended to provide a context as well as a content for the study of grammar. A variety of classroom techniques are intended to appeal to different tastes and needs. (1 Unit)

Advanced Language Practice II (Spring)

The principal goal of the course is to improve writing skills. To this end, we will focus our attention on morphology, syntax, and stylistics, with the aim of generalizing and systematizing knowledge to arrive at a logical control of written expression and greater syntactic-textual competence as authors and readers. Listening comprehension and reading assessment will serve as a stimulus to approach the content and form of a variety of texts, and to improve oral skills, both in the correct use of grammar and in understanding fine nuances of meaning. (1 Unit)

Literature

Aspects of Nineteenth and Twentieth Century Italian Literature (Fall)

In this course, we will investigate the development of Italian literature from the end of the nineteenth century into the twentieth century. Beginning with narrative literature of the *veristi*, still rooted in the nineteenth century, we will then focus on the novels of Pirandello and Svevo and the "crisis" of literary genres. In the second half of the course, we will examine poetry, tracing its development from the *decadentismo* of Pascoli and D'Annunzio, through the experience of the *crepuscolari* and the futurists, to the diverse results achieved by such twentieth century poets as Saba, Ungaretti, and Montale. (1 Unit)

Survey of Medieval and Early Renaissance Italian Literature (Spring)

A survey of Italian literature from its origin in vernacular poetry to the triumph of Humanism. After examining the *forma mentis* of the Middle Ages and the development and innovation of Italian poetry from its Provençal models, the course will focus on major authors and themes up to the age of Lorenzo de' Medici. Our study will conclude with a consideration of the lyric and the treatise in the *Cinquecento*. Authors include Dante, Petrarch, Boccaccio, Lorenzo de' Medici, Poliziano, Boiardo, Ariosto, Machiavelli, and Bembo. (1 Unit)

History

Contemporary Italian History (Fall)

After an introduction to the historical and geographical characteristics of the Italian peninsula, we will outline its historical evolution from the beginning of the nineteenth century. The course will focus on the period from 1848 to 1945, and will also examine events that have marked Italian history from 1945 to the present. Emphasis will be given to the problems pertaining to the creation of the Kingdom of Italy, and to the birth, development, and aftermath of the Fascist movement. (1 Unit)

The Political System and Social Classes in Contemporary Italy (Spring)

This course will include an overview of social and political transformations in Italy from the mid-1800s through the present day. First we will discuss the economic and social situation in Italy around 1860, during the unification of Italy. Next we will examine the evolution of various social classes (the aristocracy, the bourgeoisie, the working class, and the farmer), and their different configurations over the years, up to the latest developments, with the goal of offering a panorama of the principal characteristics of contemporary Italian society (work, leisure time, mass media, etc.).

The course will also examine the development of the political and institutional system in Italy from 1860 to the present, analyzing the events of the Liberal Age, of Fascism, and of the Republican period. The history of political parties and that of the major institutions (government, parliament, President of the Republic, etc.) will be studied as well, in an attempt to provide a key to the interpretation of "Democracy Italian Style" and of the current crisis of the republican political system. (1 Unit)

Art History

Art in Florence in the Fourteenth and Fifteenth Centuries (Fall)

A study of the artistic development of Florence during the fourteenth and fifteenth centuries through painting, sculpture, and architecture examined in a historical and social context. The work of art will be understood not only as an

individual expression, but also as a faceted mirror of the culture and society in which it was produced.

After a short historical survey of the major Florentine and Tuscan monuments and artists from the end of the *Duecento* through the fourteenth century (such as the Pisano workshop for sculpture and architecture and Giotto for painting), the course will concentrate on the major events of the *Quattrocento*, from the rise of the Medici dynasty to its decline at the time of Savonarola. After considering Brunelleschi, Donatello, and Masaccio, protagonists of the early Renaissance, we will investigate the return to Classicism and the new discovery of mathematical perspective. Other artists to be examined include Ghiberti, Beato Angelico, and those of the generation of Filippo Lippi. We will conclude with Botticelli and the workshop of Verrocchio, master of Leonardo da Vinci. (1 Unit)

Introduction to High Renaissance and Mannerism (Spring)

After an introduction concerning the cultural and artistic scene in Florence at the end of the *Quattrocento*, the court of Lorenzo il Magnifico and Verrocchio's workshop (Botticelli, Perugino, and Leonardo), the course will examine the genesis of the High Renaissance Classical Style and its coming of age in Florence and Rome in the works of Leonardo, Michelangelo, Raffaello, and others such as Fra' Bartolomeo and Andrea del Sarto.

A detailed analysis of the art during the first two decades of the sixteenth century will lead to the identification of the first signs of the mannerist style which will later become evident in the works of Pontormo and Rosso.

Attention will be given to some specific topics of the period 1540-1570 which was characterized by the triumph of courtly art, seen in such manifestations as the commemorative decoration of public buildings, garden landscaping and architecture, state portraiture, etc. (1 Unit)

Cinema

Introduction to Italian Cinema (Fall)

A study of ten films to illustrate the development of Italian cinema from the Fascist period to neorealism, from the golden age of Italy's economic miracle, to the upheaval of the late Sixties (*il Sessantotto*). The course will also examine the latest

trends in drama and comedy of the Eighties. (1 Unit)

Themes and Genres of Italian Cinema (*Spring*)

This course will survey the stylistic themes and the main genres of Italian film. Beginning with an examination of the great historical films of the silent era, we will then consider the themes of the 1930s and 40s (*telefoni bianchi*, *calligrafismo*, war, and propaganda films), progressing to neorealism (Visconti's *Ossessione*), the economic boom (Fellini's *La dolce vita*) and later periods. (1 Unit)

Courses at the University of Florence

All courses at the university are year-long courses lasting from November to June. From two to eight courses in each of the following subject areas are regularly offered at the University of Florence:

Italian Literature
Philology
Linguistics
History of the Italian Language
Archaeology and History of Greek and Roman Art
Art History
Medieval History
Modern History
Contemporary History
History of the *Risorgimento*
History of the Theater

For more information and an application, please contact:

The School in Italy

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
802/388-3711, Ext. 5552
languages@middlebury.edu
<http://www.middlebury.edu/~s>

MIDDLEBURY COLLEGE
LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARAYU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

MIDDLEBURY COLLEGE The Japanese School



Summer 1996

THE JAPANESE SCHOOL

Middlebury College

Middlebury, Vermont 05753

(802)388-3711 ext. 5552

Summer 1996

Nine-Week Session

June 7 - August 9

Total Fees: \$5,615

(Tuition \$3,710; Board \$1,365; Room \$540)

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Letter from the Director

As East and West become closer, the need for specialists well-versed in Japanese language and culture becomes ever greater. Since its beginning in 1970, the Japanese School at Middlebury has contributed substantially to Japanese language instruction in this country, providing many individuals with the language skills necessary to succeed in their professions.

Each year we have made improvements in our program, and we anticipate that the 1996 summer session will be an exciting and fulfilling experience for future leaders in a variety of fields requiring Japanese language skills. The program consists of three levels of basic language instruction as well as intermediate and advanced courses. All courses incorporate authentic materials in order to facilitate proper and natural language acquisition. The material covered at each level is challenging and the pace is rapid, but by giving individual attention to each student admitted to the program, able and well-prepared instructors insure that the challenge is not impossible.

In its twenty-six years of existence, the school has built upon Middlebury College's tradition of commitment to language study, and has cultivated a reputation for dedicated and well-trained instructors, as well as students of the highest caliber. The following comments are representative of the impressions that keep many of our students coming back to Middlebury:

"I have experienced Middlebury as both a beginner and as a more advanced student. My reapplication to the program attests to my confidence and satisfaction with the school. I feel Middlebury has played a key role in both sparking my interest in Japanese language and culture, as well as furthering my knowledge and ability. The program has given me the desire and the tools to continue towards my goal of teaching Japanese culture and anthropology in a university."

(Laurie Ginsberg, 1993, Yale Graduate student)

"Having no prior background in the Japanese language, I expected nothing but a strictly academic and rigorous nine weeks as a first-year student. I soon found that this academic experience would be different from any other in the sense that learning the language would permeate every aspect of my life for the rest of the summer. This was, of course, the nature of the immersion program. However, what made the summer such a positive experience was the interaction with students and teachers in various contexts whether it occurred in the classroom, in the hallways, or in the dining halls. Sharing common goals and interests, everyone seemed to enjoy themselves. Regardless of one's level or one's status, students and teachers alike learned from each other with incredible enthusiasm. It was this kind of unity that made the Middlebury experience great."

(Sharon Kim, 1992, Harvard Undergraduate)

The Japanese School is committed to upholding the highest standards for Japanese language study and instruction. We welcome serious and eager students, and we look forward to spending an enjoyable summer in an environment where speaking, reading, and interacting take place entirely in Japanese.

Masakazu Watabe, Director

The Japanese School

The Middlebury College Japanese School offers intensive summer programs from beginning through advanced levels. All programs emphasize both the development of language skills and the understanding of Japanese culture.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours. Courses offered in the nine-week session of the Japanese School award four units (twelve semester hours) of undergraduate credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session. Information about the financial aid application process for the summer of 1997 will accompany admissions materials published by the Language Schools in November 1996.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Application materials for the 1997 summer session will be available in November 1996 from:

The Japanese School

Sunderland Language Center

Middlebury College

Middlebury, Vermont 05753

(802) 388-3711 Ext. 5552

languages@middlebury.edu

<http://www.middlebury.edu/~ls>

Administration, Faculty, and Staff

Director: MASAKAZU WATABE. Associate Professor, Department of Asian and Near Eastern Languages, Brigham Young University. Ph.D., University of Southern California.

Adviser: NOBUO OGAWA. Associate Professor of Japanese, Middlebury College. Ph.D., University of Pennsylvania.

Faculty (Professors in Charge)*

MASAKAZU WATABE (Elementary Japanese).

HIDEO TOMITA (Second-Year Japanese). Assistant Professor, Kenyon College. Ph.D., The Ohio State University.

MASAKAZU WATABE (Advanced Second-Year Japanese).

NOBUO OGAWA (Intermediate Japanese).

DENNIS WASHBURN (Advanced Japanese). Assistant Professor, Dartmouth College. Ph.D., Yale University.

Administrative Staff

LINDA A. LAROCQUE. Coordinator
RUSSELL WARDEN. Bilingual Secretary

* Other faculty to be appointed.

COURSES

JA 101-102-103-104 Elementary Japanese

Watabe, Omoto, Ishida, and Ito

This course covers the basic framework of the Japanese language: grammatical structures, vocabulary, hiragana, katakana, and some elementary kanji. It focuses on building a solid foundation in the structure of the Japanese language, and on developing conversational, reading, and writing skills. Students will attend classes for four hours each day. There will be one hour of lecture in English to discuss the structure of the language and its culture; the class will then divide into three small groups to participate in creative drills and communicative exercises with authentic situations and materials, and to begin reading elementary stories and writing sentences in Japanese. Because the course covers one year's worth of material in nine weeks, the program is extremely intensive and students should understand that the class will move quickly and require a great deal of memorization and practice. Daily work outside of class is expected to average between four and six hours.

At the end of the session, students should be able to conduct basic conversations in Japanese, write simple compositions, and read short pieces written within the vocabulary and grammatical limitations of first-year Japanese. Students may be able to attain a good command of basic Japanese and will likely have acquired important socio-cultural information which they can further develop as they go on to study at the second-year level. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part I and Part II*, Yale University Press. Other supplementary materials for reading, writing, and conversation.

JA 197-198-199-200 Second-Year Japanese

Tomita, Uchida, Wortham, and Yamasaki

This course is designed for students who have completed one year of relatively rigorous formal training (or its equivalent) in both spoken and written Japanese. It seeks to reinforce students' control of those major grammatical items that appear in introductory texts, and to present more

advanced grammatical and vocabulary items. Students will review the basic grammar introduced in first-year Japanese through reading, writing, and other activities. More advanced grammatical points and vocabulary items will also be introduced to make the transition to intermediate Japanese easier and smoother. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups on creative pattern drills and communicative exercises with authentic situations and materials. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, and have the basic skills that would be required to live in Japan: making requests, making phone calls, reporting events, making reservations, asking for permission, etc. Students will improve their abilities to understand and produce original sentences with relative ease in various situations, and will be able to read authentic stories and articles in Japanese. They will also learn the basics of kanji and how they are put together to learn kanji more systematically. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III*, Yale University Press. Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary*. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times.

JA 201-202-203-204 Advanced Second-Year Japanese

Watabe, C. Hayashi, and Staff

The Advanced Second-Year course is designed for students who have had at least one year of instruction at the college level or have lived in Japan for more than three months using the Japanese language. The students will review the basic structure in addition to going through rigorous drills and communicative exercises to internalize grammar. They will also review the basics of kanji and fundamental reading strategies to enhance their skills with the written language. They will be exposed to authentic stories, articles, and videos in

order to enrich their cultural awareness of the Japanese people. Students will attend class for four hours each day: one hour of lecture in English and three hours working in small groups. Two hours will be for spoken and listening comprehension and one for reading and writing. Daily work outside of class is expected to average between four and six hours.

By the end of the session, students are expected to master the basic grammar of the Japanese language, basic reading strategies, and skills required to learn the language on their own in their own fields of interest. (4 units)

Required Texts: E. Jorden and M. Noda, *Japanese: The Spoken Language, Part II and Part III*, Yale University Press. M. Watabe, *Toward Better Japanese, Part I and Part II*. Other supplementary materials for reading, writing, and conversation.

Recommended Texts: Nelson, *The Modern Reader's Japanese-English Character Dictionary*. S. Makino and M. Tsutsui, *A Dictionary of Basic Japanese Grammar*, Tokyo, The Japan Times.

JA 301-302-303-304 Intermediate Japanese Ogawa, Kajikawa, Kanaya, S. Hayashi

Students taking Intermediate Japanese should have had at least two years of rigorous formal language training. A variety of authentic materials including essays, short stories, a movie script, and newspaper articles will be used as texts. The course will be conducted entirely in Japanese.

Students will attend class for four hours each day. Daily work outside of class is expected to average between four and six hours. Students will gradually learn most of the joyo kanji. Emphasis is on development of reading skills and strategies, yet the other language skill areas will also receive attention. Writing should improve through various exercises and compositions while speaking ability will be enhanced through oral drills and conversation. Course materials are designed to foster an appreciation of the socio-cultural background of contemporary Japan. In-depth study of a Japanese made-for-TV movie will provide additional aural-oral practice.

By the end of the session, students' reading ability should enable them to handle modern Japanese materials with the help of the dictionary.

They should also be able to carry on daily conversation with relative ease. (4 units)

Recommended Texts: Kenkyusha, *New Japanese-English Dictionary*. Nelson, *The Modern Reader's Japanese-English Character Dictionary*.

JA 401-402-403-404 Advanced Japanese Washburn, Watanabe, and Kanaya

This course is designed for both graduate and undergraduate students who have advanced skills in spoken and written Japanese. The prerequisite is at least three or more years of rigorous formal study in modern Japanese.

Instruction takes a multi-skilled approach with focus upon reading various authentic materials such as scholarly texts, newspapers, novels, and essays. Extensive use of video and audio tapes will aid in improving aural-oral skills. This course will be conducted entirely in Japanese, and therefore requires a high level of proficiency in all four language areas. In particular, however, the course will emphasize advances in writing ability. Students will produce three or four pragmatic writings which will be corrected and explicated in individual diagnostic sessions. Students will also be encouraged to help those at lower levels of study and do as much collateral reading as possible in Japanese newspapers and magazines.

By the end of the sessions, students should have greater fluency in daily conversation and enhanced ability to express their views on various subjects. Students attend class for four hours each day. Daily work outside the classroom requires an average of four to six hours. (4 units)

Special Seminar in Japanese Literature Washburn

This non-credit seminar is designed as a special activity for advanced students interested in Japanese literature. Students will read representative Japanese literary works and discuss their values, styles, and content. Professor Washburn is a leading scholar of Japanese literature.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VEGUEZ
Director and LaDean of the Language Schools
Ph.D., University of Wisconsin-Madison

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Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.



MIDDLEBURY COLLEGE The Russian School



Summer 1996

Academic Year Abroad 1996-97

THE RUSSIAN SCHOOL
Middlebury College
Middlebury, Vermont 05753
(802)388-3711 ext. 5552

Summer 1996

Nine-Week Session

June 7 - August 9

Total Fees: \$5,615

(Tuition \$3,710; Board \$1,365; Room \$540)

Six-Week Graduate Session

June 24 - August 9

Total Fees: \$4,170

(Tuition \$2,780; Board \$1,000; Room \$390)

Academic Year 1996-97

The School in Russia

Graduate and Undergraduate Programs

Fees*: Full year \$16,480; Semester \$11,075

**The comprehensive fee for Russia includes tuition, room, excursions, and round-trip air fare between New York City and Moscow.*

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The Russian School

The Middlebury College Russian School offers intensive summer programs from beginning language study through advanced graduate programs. The School in Russia has programs designed for undergraduates wishing to spend all or half of their junior year in Moscow and for graduates who choose an academic year abroad as part of their M.A. degree requirement.

All programs emphasize both the development of language skills and an understanding of the rich cultural heritage of Russia and the Former Soviet Union. All instruction takes place in Russian.

Graduate Degrees

Master of Arts: Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education, with a major in Russian or equivalent course work in Russian, and a grade average of B or better. The GRE (Graduate Record Examination) is not required for admission.

The M.A. degree program in Russian is comprised of twelve course units to be taken over a series of summers on the Vermont campus, or in a combination of two summers in Vermont and an academic year in Moscow.

Doctor of Modern Languages: The D.M.L. degree in Russian differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Russian; three graduate courses in a second language (French, German, Italian or Spanish); a comprehensive examination in Russian; residency abroad; proof of a successful language teaching experience; a dissertation and its oral defense.

An M.A. in Russian is a prerequisite for entrance to the D.M.L. program. For further information on the D.M.L. program, please contact the dean of the Language Schools, Sunderland Language Center, Middlebury College.

N.B. In addition to students preparing for Middlebury's M.A. or D.M.L. degree, the Russian School also welcomes applications from non-degree students (i.e. candidates for degrees at other institutions, or individuals who want to take advanced courses in Russian).

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the nine-week session (beginning through advanced, levels 100-300) award four units (twelve semester hours) of undergraduate credit.

The advanced undergraduate course (*Studies in Russian Language, Literature and Culture*, level 400) offered in the six-week session awards three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 and the academic year 1997-98 will accompany admissions materials published by the Language Schools in November, 1996.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer session, students who cancel will forfeit the enroll

ment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

Application and Admission

Application materials for the 1997 summer session and the the 1997-98 academic year abroad will be available in November, 1996 from:

The Russian School

Sunderland Language Center
Middlebury College
Middlebury, Vermont 05753
(802)388-3711 ext. 5552
languages@middlebury.edu
<http://www.middlebury.edu/~ls>

Administration, Faculty, and Staff

Director: ALEXANDER WORONZOFF-DASHKOFF Professor of Russian, Smith College. Ph.D., University of Southern California.

Associate Director: ANATOLY VISHEVSKY. Assistant Professor of Russian, Grinnell College. Ph.D., University of Kansas.

Faculty

TATIANA AKISHINA. Russian Language Program Coordinator, University of Southern California. Ph.D., Pushkin Institute of Russian Language, Moscow.

GALINA AKSENOVA. Critic, translator, and screenwriter. Ph.D., The State Institute of Theater Arts, Moscow.

ALEXANDRA BAKER. Lecturer in Russian, Middlebury College. M.A. in Russian, Indiana University. M.A. in German, Middlebury College.

SOPHIA BOGATYREVA. Author, scholar, and critic of children's literature.

BORIS BRIKER. Visiting Assistant Professor of Russian, Ohio University. Ph.D., University of Alberta.

ROBERT CHANNON. Associate Professor of Slavic Languages, Purdue University. Ph.D., Harvard University.

LYNNE DEBENEDETTE. Lecturer in Russian, Brown University. Ph.D. candidate, University of Michigan.

SVETLANA ELNITSKY. Associate Professor of Russian, St. Michael's College. Ph.D., McGill University.

HERMAN ERMOLAEV. Professor of Russian and Soviet Literature, Princeton University. Ph.D., University of California, Berkeley.

ALBERT GROTTTEL. Associate Professor of Russian and Music, St. Cloud State University. Ph.D. equivalent, Leningrad Conservatory.

TAMARA KAZAVTCHINSKAYA. Translator and linguist. Diploma, Odessa State University.

ALEXIS KLIMOFF. Professor of Russian, Vassar College. Ph.D., Yale University.

TERRY KRUGMAN. Instructor, Dekalb County Schools. M.A., Middlebury College. M.A., Indiana University.

VALENTINA LEBEDEV. Lecturer in Russian, Columbia University. Diploma, University of Kharkov.

VLADIMIR D. MILOVIDOV. Research Fellow, Institute of World Economy and International Relations. Ph.D.

MIKHAIL PALATNIK. Lecturer, Washington University. M.A. in Comparative Literature, Washington University. M.A. equivalent, University of Chernovtsy.

ERIC PERVUKHIN. Assistant Professor of Art, Southwest Missouri State University. M.A. equivalent, Moscow Pedagogical Institute. M.F.A., University of Illinois.

NATALIA PERVUKHIN. Assistant Professor of

Russian, University of Tennessee. Ph.D., Bryn Mawr College.

LARISA RATNIKOVA. Lecturer in Russian, University of Pennsylvania. M.F.A., Moscow Art Theater School.

NATALIA SADOWSKAYA. Associate Professor of Anthropology, Russian State Humanitarian University. Ph.D. equivalent, USSR Academy of Sciences, Miklukho Maklai Institute of Ethnography.

NELLY ZHURAVLYOVA. Associate Professor of Russian, State University of New York at Albany. Ph.D., Pushkin Institute of Russian Language.

GREGORI ZISKIN. Theater, film, and television director. Ph.D. candidate, McGill University. M.A. equivalent, Shchukin Theatrical Institute in Moscow. M.A., McGill University.

Administrative Staff

MARGOT BOWDEN. Coordinator
JUDITH OLINICK. Faculty Coordinator

INTENSIVE LANGUAGE PROGRAM

Nine-Week Courses

New students enrolled in the program who have previously studied Russian will be given a placement exam prior to registration at the beginning of the session to determine their level. Classes meet four hours per day. Daily work outside the class, including assignments in the language laboratory, requires an average of five to eight hours.

RU 101-102-103-104 Beginning Russian Krugman and Staff

This course develops all four skills (listening, speaking, reading, and writing) and provides a firm foundation for understanding Russian word formation. Almost all major points of grammar are covered. (4 Units)

RU 201-202-203-204 Intermediate Russian
Akishina and Staff

During the first half of this course all major points of grammar are studied thoroughly. The second half of the session expands the student's understanding of more sophisticated grammar points including verbal government and prepositions. Special attention is paid to developing listening comprehension and speaking skills through the use of video. Selections from Russian literature and the Russian press are read and discussed. (4 Units)

RU 297-298-299-300 Advanced Intermediate Russian
Debenedette and Staff

This course provides a thorough review and expands the students' understanding of Russian grammar, while stressing continued development of all four skills. Special attention is paid to verbs of motion and to the reading of contemporary texts. (4 Units)

RU 301-302-303-304 Advanced Russian
Palatnik and Staff

This course includes an extensive review of grammar with work on phonetics and intonation. It treats at greater length some points, such as participles and verbal adverbs, that may have been presented only in a rudimentary way in *Intermediate Russian*. There will also be an introduction to reading original literature and Russian newspapers. The main emphasis is on contemporary conversational Russian. (4 Units)

Six-Week Courses

New students who apply to the six-week advanced level undergraduate session will be sent a preliminary placement exam along with the notification of their acceptance into the Russian School. In addition, new students enrolled in this program will also be required to take a final, more accurate placement exam prior to registration at the beginning of the session. Classes meet four hours per day. Daily work outside the class will consist of extensive reading and writing and require four to six hours.

RU 405, 413, 462 Studies in Russian Language, Literature, and Culture
Baker, Briker, Lebedev, E. Pervukhin, N. Pervukhin

This core program consists of three courses: *Grammar and Syntax* (1.5 hours daily), *Conversation and Composition* (1.5 hours daily), and *Russian Literature and Culture* (1 hour daily). The program is designed to develop students' language abilities at the advanced level. Discussions on literary and cultural topics will be combined with concentration on phraseology and some finer grammatical points, including syntax and elements of stylistics. (3 Units)

GRADUATE PROGRAM OF STUDIES

New students enrolled in the graduate program will be required to take a placement exam prior to registration at the beginning of the session. A normal load is three courses (nine semester hours) selected in consultation with the director or associate director. Permission to take an extra course is granted only exceptionally by the dean of the Language Schools, and must be requested in writing before the start of the session. Some students may be required to take one or more courses at a lower level, for undergraduate credit, before beginning a full load of graduate work.

M.A. Degree Requirements

Candidacy for the M.A. degree is confirmed upon successful completion of a six-week summer session at the Middlebury Russian School (also known as summer of application). To receive the M.A. degree, the student must complete a total of twelve units. These may be earned during a series of summer sessions on the Vermont campus, or by taking three units during a summer session, six units during the academic year abroad in Moscow, and three units during a final summer session on the Vermont campus.

A maximum of three units may be transferred from other graduate programs following approval by the dean of the Language Schools. Two units earned at Middlebury's two-week seminars (when available) may be applied to the degree. The combined total of seminar and transfer credits may not exceed three. N.B. Courses taken at other institutions, and proposed for transfer toward the Middlebury M.A. degree, must have been taken after admission to candidacy at the end of the first summer session.

The program of study for M.A. candidates is individually planned in consultation with the director and/or associate director. Candidates are expected to take a balanced program, including at least two (2) courses in each of the following areas:

- (a) civilization
- (b) language and linguistics
- (c) literature

In addition, M.A. candidates must take one (1) seminar course on the Middlebury campus.

Graduate Courses

I. Civilization Courses

RU 635 Children's Literature Bogatyreva

A survey of Russian literature for children. Topics to be discussed: genre, poetics, theory, educational function, and the role of children's literature in the consciousness of Soviet society. Discussion, papers, oral presentation, and exam. (1 Unit)

RU 651 Russian Cinema after "Perestroika" Aksenova

An introduction to the best contemporary Russian films and simultaneously to contemporary Russian life, which has not yet been adequately represented in other art forms. Discussion of topics important for a true understanding of Russia today ("new Russians," wealth and poverty, emigration, Russian Mafia, etc.) in films such as *Limta*, *Liubov'* and *Taksi bliuz*, among others. Special attention will be paid to current conversational Russian. Lectures, discussion, tests. (1 Unit)

RU 655 Kinship and Family in Russia and the CIS Sadomskaya

This course will discuss kinship systems and family structures in Russia, the Caucasus, Central Asia, and Siberia. Readings will include anthropological studies, fiction, and newspapers. Lectures, a presentation in class, and three tests. (1 Unit)

RU 759 Economics of the New Russian Generation: Out of the Shadows Milovidov

An interdisciplinary study of contemporary economic behavior with attention to modern business communication in Russia. The course will describe Russian economic history, especially the

economic activity of the post-war generation and its role in the development of the future Russian economic system. The student will study economic traditions and innovations in Russia, Russian business growth, the "shadow economy," privatization and market reforms, and the trends in economic transformation on the eve of the third millennium. Lectures, readings of contemporary sources, tests. (1 Unit)

II. Language and Linguistics

RU 503 Advanced Oral Self-Expression

Vishevsky

Designed for students with an excellent command of Russian, this course aims at raising students' proficiency to the level of structural accuracy and vocabulary required for participation in most formal and informal conversations on practical, social, political, and selected professional topics. Extensive reading of media and literary texts; recreation of everyday situations; radio, TV, and feature film assignments. Final oral presentation and oral examination. (1 Unit)

RU 506 Advanced Language Practicum

Zhuravlyova

This course will focus on (1) the development of grammatically correct, expressive language, (2) the improvement of speech standards, (3) overcoming specific difficulties encountered by advanced students - especially proper usage and building a sentence (word order, verbal aspects, verbs of motion, etc.). Exercises and assignments will be based on the lexico-grammatical and stylistic analysis of literary texts. (1 Unit)

RU 613 Structural Analysis of Russian

Channon

This is the first in a series of courses examining the structure of the Russian language. It presents the concepts and methods of linguistic analysis of language, with application to the analysis of the grammatical structure of Modern Standard Russian in particular. Special attention will be given to Russian phonology. The material covered will also provide teachers or future teachers of Russian with an understanding of how to teach Russian phonetics to Americans. The course supplies the necessary background for more advanced courses in the

structure of Russian such as RU 713 and RU 714. No prior knowledge of linguistics is assumed. Mid-term and final examinations. (1 Unit)

RU 624 The Art and Practice of Translation Kazavtchinskaya

This course will consider the techniques and problems of translation. It will include both business and literary translation and students will learn to use the new commercial terminology of Russian. Discussion will include such problems as (1) free vs. literal translation, (2) word order and the communicative perspective of a sentence, (3) choice of popular, technical, jargonistic, or archaic speech, (4) knowledge of reference and lexicographic sources, (5) stylistic clues to the text as a whole, (6) direct and hidden citation. Students will prepare their own translation projects. (1 Unit)

RU 712 History and Development of the Russian Language Channon

This is an advanced course in the history of the Russian language, focusing primarily on the morphological development of Modern Russian from its Common Slavic roots with particular attention to the Old Russian stage, the influence of Church Slavonic and other languages on the shaping of Modern Russian, and the historical explanation of various morphological phenomena of modern Russian. Selected texts illustrating the historical development at various stages along the way will be examined. The course presupposes knowledge of the general concepts and terminology of historical linguistics and familiarity with the phonological development of Modern Russian, such as provided by RU 612. Mid-term and final examinations. (1 Unit)

III. Literature

RU 561 Readings in Russian Literature: The Study of a Novel Klimoff

A slow reading of Dostoevsky's *Crime and Punishment*. Intended as an introduction to literary study. Prerequisite: ability to read 15 pages of text daily. Lectures, discussions, short papers, take-home final. (1 Unit)

RU 661 The Russian Short Story from Karamzin to Solzhenitsyn Ermolaev

A study of themes and artistic aspects of selected short stories by Russian and Soviet writers, including Karamzin, Pushkin, Gogol, Dostoevsky, Garshin, Chekhov, Andreev, Gorky, Bunin, Zoshchenko, Sholokhov, Voinovich, Rasputin, Solzhenitsyn. Lectures, class discussions, oral reports, final examination. (1 Unit)

RU 761 Akhmatova Elnitsky

The course explores the life and art of Anna Akhmatova (1889-1966) against the historical and cultural background of her time, including her personal and literary connections with contemporaries such as Gumilev, Blok, Mandelstam, Pasternak, Tsvetaeva - and up to Brodsky. Lectures, discussions, written analysis of poetic texts, oral reports, final exam. (1 Unit)

IV. Seminar

RU 888 Seminar

Any 700 level course, combined with an additional seminar paper. This course satisfies the seminar requirement for M.A. candidates. (1 Unit)

The School in Russia

Since September 1991, the Middlebury School in Russia has been located at Moscow State University. It offers one-semester or academic year options for undergraduates, and an academic year program for graduate students. A resident director, who is a member of the Middlebury College faculty, supervises all aspects of the program.

Students live in one of the dorms on the University campus and enroll in a carefully structured academic program that has been tailored to meet the needs of American students while allowing them to experience all dimensions of Russian education.

Junior Program

One-semester juniors in Middlebury's Moscow program take three courses organized especially for the Middlebury group and taught by specialists in Russian as a foreign language:

- Russian conversation
- Russian grammar and composition
- Russian history and culture

These classes average eight students and may be further subdivided to accommodate varying levels of language proficiency.

Each student selects a fourth course from the offerings of Moscow State University. This course, taken along with Russian students, usually consists of both a weekly lecture and a seminar.

With the sweeping changes taking place in Russia, curricular choices are expanding rapidly. Some of the courses available to students in a recent semester included:

- *Banks, Stock Markets, and Bonds*
- *Nationalities and Contemporary Political Problems*
- *The Politics of Russian Literature and Culture*
- *Marketing, Management, and Finance in Russia: The Language of Russian Business*

In addition to the fall semester program described above, students who elect to remain at the School in Russia for the full academic year take four spring semester courses along with Russian students at Moscow State University.

Middlebury juniors receive four units of credit (twelve semester hours) for the one-semester program, and nine units of credit for the academic year program in Moscow.

In order to be eligible for admission to the junior program of the Middlebury School in Russia, a student must:

- complete two full years of college, or the equivalent;
- complete third-year Russian;
- receive a satisfactory grade on a Russian oral proficiency examination administered by Middlebury College.

Graduate Program

All graduate students must complete a summer of study on the Vermont campus before going to Moscow for the academic year.

Graduate students take six courses, three each semester, chosen from the offerings of Moscow State University. Graduate students receive six units of graduate credit with the numerical grades converted to Middlebury's letter equivalents.

Housing and Living Conditions

Middlebury is committed to maintaining a high living standard and a secure environment for its students. Middlebury students are housed in a Moscow State University dormitory in two- or three-person suites. Each suite contains a private room for each occupant and a shared bathroom. A communal kitchen and sitting room are located on the floor. Middlebury students also have a small private lounge with a television, VCR, microwave oven, washer/dryer, and telephone.

Medical care is available through the American Medical Center which enables students to receive care from an American doctor and entitles them to a 24-hour ambulance service from the Center.

Travel and Extra-curricular Activities

Middlebury students participate in a complete package of excursions designed to immerse them in the rich cultural heritage of Russia and the FSU. Soon after they arrive, a bus tour of the city orients students to their surroundings. During the semester, Middlebury organizes tours of such sites as the Kremlin museums, the Kremlin Armory, the monasteries of Novodevichy and Danilovsky, the Tretyakov Art Gallery, and the Pushkin Art Museum. Theater, ballet, and other tickets enable students to attend performances at most of the major theaters in Moscow. Other activities arranged by the resident director have included attendance at sports events or hikes in the countryside around Moscow.

Activities within Moscow are supplemented by longer excursions to Zagorsk or other cities of Russia's Golden Ring. A trip to St. Petersburg for several days includes a complete cultural program in and around the city. Students will also travel to another Russian city for at least an overnight excursion. In the past, destinations have included Yaroslavl, Pskov, Suzdal, and the Baltic countries.

MIDDLEBURY COLLEGE LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARAYU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with the 1964 Civil Rights Act, Title IX of the Educational Amendments of 1972, the IRS Anti-Bias regulation, and Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. In so doing Middlebury College does not discriminate against any individual on the basis of race, color, sex, religion, national or ethnic origin, sexual orientation or disability in any of its programs or activities. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

MIDDLEBURY COLLEGE
The Spanish School

Summer 1996
Academic Year Abroad
1996-97

THE SPANISH SCHOOL
Middlebury College
 Middlebury, Vermont 05753-6131
 802/388-3711, ext. 5552
 Fax: 802/388-1253
languages@middlebury.edu
<http://www.middlebury.edu/lc>

Summer 1996

Seven-Week Session

June 21 - August 9

Total: \$4,260

(Tuition \$2,780; Board \$1,060; Room \$420)

Six-Week Graduate Session

June 24 - August 9

Total: \$4,170

(Tuition \$2,780; Board \$1,000; Room \$390)

Three-Week Workshops

Session I

June 24 - July 18

(Tuition \$925 per unit; Board \$450; Room \$180)

Session II

July 18 - August 9

(Tuition \$925 per unit; Board \$450; Room \$180)

The School in Spain

Graduate and Junior Year Programs

(Tuition: Full year \$10,610; Semester \$5,420)

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The Spanish School

The Program for 1996

Es con mucho gusto que nos preparamos una vez más para recibir a los estudiantes de la Escuela Española. Como siempre hemos tratado de ofrecer un programa a la vez substancioso y novedoso. Quisiéramos, en particular, mencionar las asignaturas nuevas que ofrecen nuestros colegas. Este año el programa está particularmente rico en literatura latinoamericana. Ante todo, hay que señalar el curso sobre el arte narrativo de Borges, enseñado por el profesor Agheana cuyo conocimiento del autor está respaldado por la publicación de varios libros dedicados al insigne escritor argentino. En ocasión de la publicación del libro *Conversaciones sobre Borges* editado por Carlos Cañeque, hemos invitado al ilustre filósofo Fernando Savater quien participará en una serie de discusiones de mesa redonda con los profesores Agheana y Cañeque y la participación primero de los estudiantes matriculados en la clase y segundo de todos los asistentes a las mesas redondas.

Victor Medina dedicará un curso sobre un tema clave de la obra de Sor Juana Inés de la Cruz. Nuevo también es un curso sobre la literatura caribeña que enseñará la profesora Angeles Placer, de Smith College. Y para completar la oferta sobre la literatura latinoamericana, el profesor Jaime Concha presentará varios textos claves de la literatura de Centro-América.

En la literatura peninsular, el profesor Chiclana dedicará sus clases a la explicación de la sensibilidad barroca en el Siglo de Oro, la profesora Cristina Enríquez hablará sobre la novela realista en España, con particular atención a la figura de Emilia Pardo Bazán, y el profesor Beltrán tratará el tema de la poesía amorosa española de Bécquer a García Lorca. La Escuela Española ofrece también una serie de cursos de tres semanas para personas que dispongan de tiempo limitado. En las primeras tres semanas ofrecemos cursos que se centran en la pedagogía: el ordenador como recurso para la enseñanza del español y un curso sobre "proficiency"; en las segundas tres semanas se ofrecen un curso de cine (sobre la sociedad española de los últimos 60 años), un curso sobre la política e historia de España de los últimos veinte años y un curso sobre el español en América.

Damos otra vez una calurosa bienvenida al profesor Gómez Asencio de la Universidad de Salamanca quien explicará los modos verbales: indicativo y subjuntivo. De sumo interés también es la clase que va a impartir la profesora Bordón sobre la enseñanza del español como segunda lengua pero vista desde la perspectiva de un profesor español. Naturalmente, no hemos dejado de incluir los cursos que forman parte fundamental de la enseñanza de la cultura: música, teatro, arte, política y cine.

Esperamos que nuestros alumnos encuentren esta oferta de su agrado y anticipamos como siempre la acostumbrada y amistosa reunión anual con los amigos de siempre.

Frank Casa, Director

Spanish At Middlebury

The Spanish School offers its students a variety of programs during the summer, including intensive language training from beginning to advanced levels, and graduate programs leading towards the M.A. or D.M.L. degree. The School in Spain has programs designed for undergraduates wishing to spend their junior year in Madrid and for graduates who complete their M.A. degree with an academic year in Madrid.

Graduate Degrees

Master of Arts

Candidates for the degree of Master of Arts must hold a baccalaureate degree or the equivalent from an accredited institution of higher education and possess a firm command of spoken and written Spanish. Highly qualified undergraduate students may accumulate a maximum of six graduate course units toward a Middlebury M.A. degree before receiving their B.A. degree, but these units may not count toward both degrees. The GRE (Graduate Record Examination) is not required for admission.

To receive the Master's degree in Spanish, students must earn a total of twelve course units. Students are accepted to degree candidacy after successfully completing a preliminary summer in Vermont. Candidates may earn the remaining nine units either during a series of summers on the Vermont campus or during an academic year in Madrid. The program provides a broad base in language, literature, and civilization. It is designed as a self-contained entity, rather than as the first stage of a doctoral program.

A normal load is three units per summer. First-year graduate students are placed in the courses most appropriate to their linguistic proficiency as determined by the placement tests taken prior to registration.

Doctor of Modern Languages

The D.M.L. degree differs from the traditional Ph.D. in its emphasis on a combination of scholarly and practical training. A Master's degree in Spanish is a prerequisite for entrance to the program as well as at least an advanced undergraduate level in the second language before making application. Degree requirements include: a qualifying paper; eight upper-level graduate courses in Spanish; three graduate courses in a second language (French,

German, Italian, or Russian); a comprehensive examination in Spanish; residency abroad; proof of successful language teaching experience; a dissertation and its oral defense.

For further information, please contact the dean of the Language Schools, Sunderland Language Center, Middlebury College.

Credit

Credit is defined in terms of *units*. One unit equals three semester hours.

Undergraduate courses in the seven-week session (levels 100-300) award three units (nine semester hours) of undergraduate credit.

A full six-week graduate program is comprised of three graduate courses for a total of three units (nine semester hours) of credit.

For transfer purposes, the student's home institution determines how many graduate or undergraduate credits will be granted for the summer's work at Middlebury.

All credits expire after ten years. The Middlebury College Language Schools do not calculate grade point average or class rank.

Auditing

Individuals who are not full-time students may occasionally audit upper-level courses with the permission of the director of the Spanish School. Auditing is not permitted in levels 100-300, nor are students in those courses permitted to audit courses in other schools. Total auditing costs per week are \$1,010 (tuition \$620; room and board \$390).

Financial Aid

Middlebury College offers financial assistance to a substantial percentage of students attending the summer session and the graduate programs abroad. Information about the financial aid application process for the summer of 1997 and the academic year 1997-98 will accompany admissions materials published by the Language Schools in November, 1996.

Enrollment

Upon acceptance, all students must pay a \$200 enrollment deposit to be applied to the tuition charges. This deposit guarantees a place in the school, but will be refunded in full provided that students notify the school in writing by May 1, 1996, of their decision to cancel their enrollment. After May 1st, and until registration at the summer

session, students who cancel will forfeit the enrollment fee, but will receive a refund for any other tuition payments which have been made. Other refunds are subject to the schedule in the *Language Schools Handbook* mailed to enrolled students in May.

The extra course fee for the six week session is \$930. Permission to register for a fourth unit of credit must be requested in writing before the beginning of the session.

Application and Admission

Application materials for the 1997 summer session and the the 1997-98 academic year abroad will be available in November 1996 from:

The Spanish School

Sunderland Language Center
Middlebury College
Middlebury, VT 05753-6131
802-388-3711, Extension 5552
languages@middlebury.edu

Admission is for one summer only, and admission to one of the Language Schools is entirely separate from admission as an undergraduate to Middlebury College.

Administration, Faculty, and Staff

Director: Frank Casa, Ph.D., University of Michigan. Professor Casa has published numerous books and articles on the literature of the Spanish Golden Age, among them *The Dramatic Craftsmanship of Moreto*, *Editing the Comedia* and, recently, an edition of Lope de Vega's *El mejor alcalde, el rey*. He is also on the editorial board of several scholarly journals. Professor Casa was chair of the department of romance languages at the University of Michigan and has also been chief reader for the College Board Advanced Placement Program in Spanish.

Associate Director: Gustavo Mejía holds a *licenciatura* in philosophy and letters from the University of the Andes, and received both a Master's degree and a doctorate from the University of Essex, Great Britain. He has taught at several universities in his native Colombia, and at Vassar College and Middlebury College in the United States. Professor Mejía was the director of the Middlebury School in Spain from 1990-94. He is now teaching at the University of Natal in South Africa. His publications include short stories,

poems, and articles on literary criticism, the most important of which are his editions of *María* by Jorge Isaacs and the *Obra completa* of José A. Silva, co-authored with Eduardo Camacho.

Faculty

Ion Agheana is professor of Spanish at Hope College in Michigan. With a Ph.D. from Harvard, Professor Agheana has written on the literature of the Spanish Golden Age as well as on Borges. Among his works are: *The Situational Drama of Tirso de Molina*, *Jorge Luis Borges: Existentialism and the Dynamics of Surprise*, *The Meaning of Experience in the Prose of J. L. Borges*, a *Reasoned Thematic Dictionary of the Prose of J. L. Borges*, and a main chapter in *Conversaciones sobre Borges*.

Luis Beltrán, was born in Salamanca, where he attended the university and received his *licenciatura* in modern philology and law. He subsequently studied in the United States on a Fulbright Scholarship and earned his M.A. in English and Ph.D. in comparative literature from the University of Michigan. Since 1965, he has been teaching at Indiana University where he is professor of Spanish and comparative literature. Among his publications are: *Razones de Buen Amor*, *La arquitectura del humo: una reconstrucción del Romancero gitano*, *Las cantigas de loor de Alfonso el Sabio*. He has also published several collections of his own poetry and a novel.

Teresa Bordón, from Madrid, holds a doctorate from the Universidad Autónoma in Madrid. She is a specialist in the teaching of Spanish as a second language and is professor of Spanish language, literature, and pedagogy in the Escuela Universitaria de Formación del Profesorado at the Universidad Autónoma in Madrid. She has authored works dealing with the teaching of Spanish as a second language.

Karen E. Breiner-Sanders received her Ph.D. from George Washington University. She is associate professor of Spanish in the School of Foreign Service, Georgetown University, where she teaches advanced Spanish language courses anchored in a context of politics, economics, history, and culture of Spain and Latin America, as well as a seminar on violence in Latin America and a course on Hispanic cinema. Her published works include "*La familia de Pascual Duarte*" a través de su imaginaria, as well as

articles on twentieth-century Hispanic literature and on pedagogical topics. She is currently working on a new book: *Hispanic Cinema and Content-based Instruction: Theory and Practice*. Professor Breiner-Sanders is an ACTFL-certified oral proficiency tester and trainer, and has conducted many workshops on oral proficiency testing and proficiency-oriented curriculum design.

Carlos Cañequé Solá, from Barcelona, received an M.A. in sociology from Yale University and a doctorate in political science from Madrid's Universidad Complutense. His books deal with topics in political science (*Dios en América: Una aproximación al conservadurismo político-religioso en los Estados Unidos, La nueva derecha americana*), literature (*Borges y la tradición de la parodia*), and film (*Con y sobre Berlanga*). He is currently professor of political science at the Universidad Autónoma of Barcelona.

Matilde Olivella de Castells received her doctorate from the University of Havana. She has taught at Rutgers University and California State University at Los Angeles, where she received both the Outstanding Professor and Merit Awards. She has been a member of the Spanish Development Committee of the College Board and the California Foreign Language Competency Project. She is the author of several textbooks among which are *Lengua y lectura*, *La lengua española*, *Mundo hispano*, *¡Ya comprendo!*, and *Mosaicos*.

Rafael Castillo, from Bilbao, Spain, studied music and classics in Spain, obtaining a *licenciatura* in philosophy and letters from the University of Madrid and a degree in piano and music from the Conservatorio Superior de Música in Bilbao. In 1970, he won a Fulbright Scholarship to study linguistics at the University of Illinois at Urbana, where he received a Ph.D. in 1975. He has taught at Ohio State University and the University of California at Berkeley. Since 1975, he has been a member of the faculty at the Spanish School summer session and, since 1978, of the School in Spain. He also teaches in Boston University's program in Spain.

Angel Chiclana received a doctorate in romance philology from the University of Seville and in modern philology from Madrid's Universidad Complutense. He has taught at Italian and North American universities and since 1971, at the

Complutense, where he is also vice-dean of the faculty of philology. He has published widely on medieval and renaissance topics and on Hispano-Italian literary relations. He has published critical editions of *La lozana andaluza* and *La divina comedia*, as well as a translation and critical edition of two comedies by Pietro Aretino.

Jaime Concha, from Chile, received a *licenciatura* in philosophy from the University of Concepción, where he has also taught. Before accepting his current position at the University of California at San Diego, he taught in France and at the University of Washington. He received a Guggenheim Fellowship for 1978-79 and he was a member of the Board of Governors of the Humanities Research Institute. His numerous publications include studies on twentieth-century poetry and the sixteenth-century colonial period in Latin America. He has published monographic studies on Neruda, Darío and Huidobro. He is now working on a book on Manuel Rojas.

Cristina Enríquez, from Barcelona, received her Ph.D. from the University of Minnesota. She has written extensively on Spanish women writers and is co-author of *Double Minorities of Spain: A Biographical Guide to Women Writers of the Catalan, Galician and Basque Countries*. She is currently teaching at Yale University.

Jesús Fernández González, from Salamanca, is professor of general linguistics at the University of Salamanca. He specializes in theoretical linguistics and in applied linguistics for the teaching of second languages. He has written articles on various grammatical aspects of Spanish affecting speakers of English and particularly on the subjunctive.

Enrique García Santo-Tomás, is a teaching fellow at Brown University where he supervises a course in advanced Spanish conversation. He received his *licenciatura* from the Universidad Complutense in Madrid and an M.A. from Brown. He is currently writing his doctoral thesis on the theater of Lope de Vega. He has published articles on Lope and Cervantes in *Críticón* and *Anales cervantinos*.

José Gómez Asencio is profesor of Spanish linguistics at the University of Salamanca from where he received his doctorate. He has taught

frequently at Middlebury. His investigations have produced numerous works on syntax, phonetics, descriptive phonology of contemporary Spanish as well as teaching of Spanish as a second language. He is one of the authors of *Viaje al español*, a multimedia program produced by Spanish television. From 1992 to 1995 he was director of the *Cursos Internacionales* of the University of Salamanca.

Maite Grau Iglesias, from Barcelona, is finishing her doctoral work in art history at the Universidad Autónoma of Barcelona. She has done graduate work at the University of California at Berkeley and has co-authored a book on Spanish filmmaker Luis Berlanga, *Con y sobre Berlanga*. She is currently teaching history of art and film at the Centro Calasanz in Barcelona.

María Luz Gutiérrez Aráus, from Burgos, Spain, received her Ph.D. in Hispanic philology from Madrid's Universidad Complutense in 1974. She is now a professor of Spanish grammar at the Universidad Nacional de Educación a Distancia in Madrid. She is vice president of the Asociación para la enseñanza del español como lengua extranjera (ASELE). She has published books and articles on Spanish syntax, the history of Spanish grammar, phonetics, and the teaching of Spanish as a second language. Among her works are *Estructuras sintácticas del español actual* and *Lengua española* (co-author) and *Manual de estilo* (co-author). Her latest publication is *Formas temporales del pasado en indicativo* (Madrid, 1995).

Elizabeth Guzmán, from Chile, studied at the University of Santiago, where she specialized in the teaching of English and has an M.A. from West Virginia University. She is finishing a doctorate at the University of Pittsburgh with a specialization in applied linguistics. Professor Guzmán is currently the language director to the undergraduate Spanish program at Yale University and has extensive experience as a supervisor of language instruction in Chile, the University of Pittsburgh, and the University of Michigan.

Marian B. Labrum, originally from Montevideo, Uruguay, is assistant professor of Spanish and translation, and director of the Spanish translation program at Brigham Young University, where she has also been appointed Director of Language Instruction. She is a member of the Honors and

Awards Committee of the American Translators Association and the editor of the ATA Monographic Series for 1996-97. She has written many articles and conducted many national and international demonstrations on the art and methodology of translation and interpretation. She holds the degree of Doctor of Modern Languages from Middlebury College.

Ana Levenson, from Argentina, is an instructor and Ph.D. candidate in Spanish linguistics at the University of Southern California. She is the author of *Gramática española para estudiantes de inglés*. She has taught at the University of Michigan and helped direct a summer program in Salamanca.

Isabel C. Livosky, from Argentina, received her Ph.D. from New York University. In addition to being active as a translator, she has edited works by Gracián, *Bibliographic Index for Spanish and Spanish-American Studies in the United States*, and two volumes of the series *The Analysis of Hispanic Texts: Current Trends in Methodology*. A Wilson and Fulbright Scholar, she received an award for excellence in teaching from Knox College, where she is professor of Spanish and director of their program in Barcelona.

Victor Manuel Medina Cervantes, from Mexico, received a *licenciatura* in dramatic literature and theater from the Universidad Nacional Autónoma de México. He began his professional work with the staging of two plays of Tirso de Molina and has since worked in various aspects of the dramatic arts. He has also worked in Mexican television and films. His teaching interests are in the area of comparative dramatic literature.

José G. Moreno de Alba received his doctorate in Hispanic linguistics from the Universidad Nacional Autónoma de México, where he is now a professor. He is a member of the Mexican Academy of Letters and has lectured in the former Soviet Union, Germany, and many countries of North and South America. He has written articles and books on linguistic topics, such as *Valores de las formas verbales en el español de México*, *Morfología derivativa nominal*, *El español en América*, *Diferencias léxicas entre España y América* (1992), *La pronunciación del español en México* (1994), and is currently at work on a book on Spanish prefixes.

Juan Antonio Muñoz from Seville, Spain, received his *licenciatura* in philology from the University of Seville and is a teacher at the Instituto I. B. Albero. He has taught for the University of Michigan both in the United States and in its programs abroad and specializes in second language acquisition.

Carmen M. Nieto, from Puerto Rico, has an M.A. in Spanish from the University of Michigan and an M.A. in French from Middlebury College. She coordinated and taught second-year Spanish in the intensive program at the Residential College at the University of Michigan for four years. She has worked as a translator for the Federal Government at several national and international conferences and the National Trust for Historic Preservation. She taught at the United States Military Academy, West Point, and is currently teaching at Georgetown University and George Washington University.

Manuel Pastor, a native of León, Spain, has been professor and chair of the department of political science at Madrid's Universidad Complutense in Madrid from 1984-1994. He did graduate studies at the University of Wisconsin and has been a visiting researcher at Princeton University, Columbia University, and the University of Minnesota. From 1980-84, he was Assistant Secretary General of the Universidad Internacional Menéndez y Pelayo in Santander. He is a specialist in political theory and contemporary political ideologies, and is author of the following books: *Los orígenes del fascismo en España*, *Ensayos sobre la dictadura*, *Bonapartismo y fascismo*, *Lecturas de ciencia política*, *Introducción a la teoría del estado*, *Ideologías y movimientos políticos contemporáneos*, *Ciencia política*, *Fundamentos de ciencia política*, and co-author of a collective work on *La transición política en España*. Since 1974, he has also been a professor at the Institute of European Studies in Madrid. During the 1994-95 academic year, he was a visiting scholar at the University of California at San Diego.

David Paulson, holds a Ph.D. in Spanish applied linguistics and an interdisciplinary certificate in second language acquisition and teacher education from the University of Illinois. He is an assistant professor of Spanish at Concordia College in Minnesota and has taught at the University of Illinois and the Univesitat Central de Barcelona.

Professor Paulson has published in the field of pedagogy and has led numerous workshops on the teaching and evaluation of second language writing.

Angeles Placer, from Puerto Rico, received her Ph.D. from Cornell University with a thesis on Pablo Neruda. Her academic interests are in the areas of Latin American poetry and narrative, and Caribbean literature and music. She is about to publish a book on Neruda and is working on another dealing with migration of rhythms, from boleros to salsa. She teaches at Smith College.

Jorge Plata, born in Bogotá, Colombia, graduated from the University of the Andes, where he began his theater career in 1966. He is a professor of literature and theater at several universities in Bogotá and a founding member of the *Teatro Libre de Bogotá* (1973), where he has served as actor, director, and dramatist. In 1984, Professor Plata completed a very successful tour of the Far East and Europe with the Teatro Libre. He has recently written verse translations into Spanish of *King Lear* and *Macbeth*, and is the author of *Episodios comuneros*, a play for street theater, and a dramatic piece, *Un muro en el jardín* (debut Paris, 1987).

José Manuel Polo de Bernabé received his education in France, Spain, and the United States, where he earned his Ph.D. from Cornell University. He has taught at Cornell University, SUNY-Albany, and the University of North Carolina at Chapel Hill, where he is currently professor of Spanish and comparative literature. Professor Polo de Bernabé has published one book, *Poesía y conciencia: estudio de la obra de Jorge Guillén* and has two more forthcoming, *Mimesis y teatralidad en el teatro español contemporáneo* and *Theory of Spanish Autobiography*. He has also published numerous essays on nineteenth- and twentieth-century Spanish literature and literary theory.

Berislav Primorac, associate professor of Spanish at the University of Windsor, Canada, received his Ph.D. from the University of Michigan. He has written on Golden Age theater and has edited Moreto's *El lindo don Diego*, Gorki's *La madre*, and Lope's *El mejor alcalde, el rey*. Professor Primorac has also been chair of the modern languages department and directed a summer program in Spain for many years.

Liliana Puppi-Redfern, from Peru, received her *licenciatura* in law from Pontificia Universidad Católica of Perú in 1988. She practiced law in Lima prior to attending the University of Pittsburgh where she completed an M.A. in international affairs and Latin American studies. She has taught at several universities in Peru, worked as a translator for U.S. firms, and is currently a lecturer in Spanish at the University of Michigan.

Alfredo Ramón was born in San Ildefonso, Segovia, Spain, and has resided all of his life in Madrid. Following his graduation from the Escuela Superior Central de Bellas Artes de San Fernando in Madrid, where he obtained the title of Painter and Professor of Art, he has pursued three active careers: artist, teacher, and lecturer. Since 1957, he has offered courses in both Spanish and Latin American art for the programs in Spain of a number of North American universities and colleges. Professor Ramón has had many one-man shows, the most recent in London, and his paintings hang in various museums in Spain as well as in numerous private collections in Europe, North and South America, and the Far East. In 1991, he received an honorary doctorate from Kalamazoo College.

Alicia Ramos received her Ph. D. from the University of Pennsylvania. She has taught Spanish at Barnard College where she developed advanced content-based courses in Spanish language and culture in which films and videos were the primary texts. She has conducted many workshops on language pedagogy and has published *Facetas: Conversación, Redacción* a third-year textbook. In addition, she has written and lectured on Galician oral literature. More recently, she was visiting professor of Spanish at Williams College and currently teaches at Indiana University of Pennsylvania.

Carmen Roiz, from Madrid, has training in both music and dance and has performed in both arts. She graduated from the Real Conservatorio Superior de Música in Madrid where she studied with Antonio Barrera and Mercedes Goicoa. At the present, she teaches piano and voice at the Conservatorios Municipales in Madrid, as well as, being in charge of the section on films and videos in the Filmoteca of the Foreign Ministry.

Gustavo Sainz, of Mexico, served for ten years as professor and chair of the department of journalism and communication sciences of the Universidad Nacional Autónoma de México. He taught at the University of Wisconsin at Madison, and the University of New Mexico, and is currently at Indiana University at Bloomington. Professor Sainz has received grants from various foundations, including Ford, Guggenheim, Tinker, and the Center for Inter-American Relations. Among his works are: *La princesa del palacio de hierro*, for which he won the Premio Xavier Villaurrutia, *Gazapo*, *Obsesivos días circulares*, *Compadre Lobo*, and *Fantasmas aztecas*. His most recent novels are *Paseo en trapezio*, *Muchacho en llamas*, *A la salud de la serpiente*, and *Retablo de Inmoderaciones y Heresiarcas*.

Samuel G. Saldívar, a native of Mexico, is professor of Spanish and the director of instruction in the department of foreign languages at the United States Military Academy, West Point, where he teaches both language and literature. He earned a B.A. in Spanish and an M.A. in foreign language education at Florida State University, and a Ph.D. in Latin American literature at New York University. Professor Saldívar has published a book, *Evolución del personaje femenino en la novela mexicana*, as well as articles on Mexican literature.

Fernando Savater, from San Sebastián, received a doctorate in philosophy from the Universidad Complutense and now teaches at Madrid's Universidad Complutense. Professor Savater has taught and has given conferences throughout Europe and the Americas. Among his numerous writings are: *Panfleto contra el Todo* which won the Premio de Ensayo Mundo in 1978, *Invitación a la ética* which won the Premio de Ensayo Anagrama in 1982, and *La tarea del héroe* which won the 1982 Premio Nacional de Literatura para Ensayo. He has written books and plays, and some of his works have been translated into other languages.

Carmen Vigo-Acosta, from Uruguay, received her M.A. from Brigham Young University. She has served as assistant director and director for study abroad programs, has taught at the Monterey Institute of International Studies, and has been an instructor for Peace Corps volunteers. She has also developed special Spanish programs for non-traditional students. She now teaches at Mesa Community College where she has been appointed

assistant to the department chairman. Her special assignment is in personnel training service.

Administrative Staff

Audrey A. LaRock, coordinator
Amy L. Comes, assistant to the coordinator
Lena I. Santillana, assistant to the director of the School in Spain
Alex Idavoy, bilingual assistant, undergraduate program
Marina Dantes Swainston Harrison, bilingual assistant, graduate program

Schedules, texts, and staffing are subject to change.

Intensive Language Courses (Seven Week Session)

Daily activities normally include four hours of classroom instruction plus additional work in the language laboratory. Each level has an integrated program and students must take all parts for a total of three units.

Level 100 Guzmán, Levenson, Puppi-Redfern, Vigo-Acosta

101-102-103 Beginning Spanish

This course is designed for beginners who want to master the basic structures and vocabulary of the language. An ordered presentation based on language in its situational context will focus on all four of the language skills: understanding the spoken word, speaking, reading and writing. *Required text:* Patti Marinelli and Lizette Mujica Laughlin, *Puentes: Spanish for Intensive and High-beginner Courses* (Boston: Heinle and Heinle). Additional readers will be available for purchase at Middlebury.

Level 200 Agheana, Castells, García, Labrum, Nieto

201 Intermediate Grammar

This course is designed for students to develop solid communicative skills while actively using the grammatical structures of the Spanish language. The course will start with a review of the basic grammatical topics already studied by the students in their first year, and it will move rapidly to engage

more complex structures and increase vocabulary, while encouraging an appropriate degree of precision and accuracy. Classroom activities will progress from exercises that foster control of basic, discrete forms toward those that require greater manipulation of larger segments of language. Using rather than merely knowing is stressed in this course.

202 Conversation

This course corresponds thematically to the grammar course. It is designed to encourage students to activate and personalize the forms, the structures, and their increasingly rich vocabulary through meaningful and purposeful communication within authentic contexts. Attention to pronunciation and accent is incorporated into the conversational framework of the program. The activities, which focus on a variety of discourse strategies, will encompass real-life linguistic tasks and situations, and will be developed through roleplay, presentation, debate, and collaborative language use in a variety of content areas.

203 Composition

This course complements 201 and 202 with a focus on writing skills. Students will read an assortment of passages in a variety of genres, covering topics related to major events, traditions, beliefs, and accomplishments of the Spanish-speaking world. These readings will serve as topical springboards for writing opportunities. Writing will be practiced primarily as process rather than product; and will include pre-writing, multi-draft, peer review, and evaluation stages. Writing activities are intended to be purposeful and linked to real-world needs.

204 Cultural Approaches

This course seeks to develop an understanding of and an appreciation for the many cultures that are properly identified as Hispanic. Through a four-skills approach, linguistic functions such as description, narration, and comparison will be targeted. Analytical skills will be fostered, and insights will be facilitated and nurtured through cultural exploration and inquiry.

Required texts: Fabian A. Samaniego, Francisco Alarcón, and Nelson Rojas, *Mundo 21* (Boston: D. C. Heath, 1995); workbook, *Cuaderno de actividades*.

Level 300

301 Grammar and Composition Primorac, Fernández

This course will stress the expansion of students' active vocabulary and writing skills at the third-year level. Classroom activities will center on thorough review of the most problematic aspects of the Spanish grammar, as well as active use of the language taken directly from original texts. New vocabulary will be introduced through the reading of a variety of texts taken from the cultural, political, and literary world.

Required text: Sara Lequerica de la Vega and Carmen Salazar, *Avanzando. Gramática española y lectura*, 3rd ed. (New York: John Wiley & Sons); also, special material in course pack form to be purchased at Middlebury.

302 Contemporary Hispanic Literature

Livosky, Saldívar

This course is designed to introduce students to the reading of advanced texts. Students will not only improve their reading skills but will also become familiar with major topics of Hispanic literature as well as acquire a knowledge of the nature of literary expression.

Required texts: María Luisa Bombal, *La última niebla. La amortajada* (Barcelona: Seix Barral, 1990); Antonio Buero Vallejo, *La doble historia del Doctor Valmy*, *Selecciones Austral 15* (Madrid: Espasa-Calpe, S.A., 1984); *Cinco maestros*, Alexander Coleman, ed. (Bellmawr, N.J.: Harcourt Brace, 1969); Frank Dauster and Leon Lyday eds., *En un acto: Diez piezas hispanoamericanas* (Boston: Heinle & Heinle, 1983); Ramón Sender, *Réquiem por un campesino español* (Barcelona: Destino, 1990).

303 Conversation Muñoz

This course complements 301 and 302 and is designed to help students develop their oral proficiency. Oral presentations, role-playing, and peer teaching are all used to offer diverse opportunities for self-expression.

Required text: Special material in course pack form to be purchased at Middlebury.

Students may pre-register for 304A or 304B but class size is limited and registration will be handled in the order in which they are received in the mail, up to the limit for the section.

304A Spanish Culture Primorac

This course will deal with the evolving culture and civilization of Spain. It is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, politics, etc., that have contributed significantly to the shaping of modern Spain.

Required text: Juan Kattan-Ibarra, *Perspectivas culturales de España* (Lincolnwood, IL: National Textbook Company, 1989).

304B Hispanic Culture Mejía

This course is designed to acquaint students with the important historical events and fundamental figures from the fields of literature, arts, and politics that have contributed significantly to the shaping of Spanish-American cultures. After a brief introduction covering the pre-hispanic world and Colonial times, the course will concentrate on Spanish-American cultural history since Independence up to and including the Cuban revolution.

Required text: Carlos Loprete and Dorothy McMahon, *Iberoamérica: síntesis de su civilización*, 3rd ed. (New Jersey: Prentice-Hall); also, special material in course pack form to be purchased at Middlebury.

Graduate Program of Studies

Curriculum and Degree Requirements

Graduate courses are numbered to indicate level of difficulty. Students are informed of their placement level in the pre-registration information sent upon enrollment in the school.

Requirements for the M.A. for students accepted to candidacy beginning with the 1994 session of the Spanish School are as follows:

Summer of application: the three courses must include one language course at the proper placement level, the *Literary Analysis* course, and a third course selected from the offerings in culture and civilization, literature, or professional preparation areas.

All candidates for the M.A. degree are required to take the following courses:

a. One course in Spanish civilization and culture. 545 *Theater Workshop* can be used as an elective only and students going to Madrid may not take 545 during the summer.

- b. Three language courses (501 or 502 may be counted as one of these).
- c. One course in Latin American literature or culture and civilization.
- d. 560 *Literary Theory and Analysis*.
- e. Three literature courses (560 may **not** be counted as one of these). For students not going to Madrid, 583 or 584 **and** 585 or 586 are required courses.
- f. The other three courses are electives. (Candidates preparing for a teaching career are advised to take at least one course in the area of professional preparation.)

Graduate Course Descriptions

Key to three-week courses:

I designates session I (June 24-July 18)

II designates session II (July 18-August 9)

Language

501A Advanced Writing Labrum

This course makes use of translations, summaries, reports, and compositions in order to develop the writing skills of the students. Grammar points are reviewed once a week in formal discussion and in context when the need arises. **Students must also take 501B for a total of 1 Unit of credit.**

Required text: Savaiano, Winget, 2001 *Spanish & English Idioms* (New York: Barrons Educational Series); also, material in course pack form to be purchased at Middlebury.

501B Advanced Grammar and Reading

Saldívar

Students will engage in various activities as they read and analyze a variety of texts to acquire the ability to read and understand advanced texts in literature, criticism, and intellectual discourse. In addition, students will receive formal explanations of refined grammatical points reflected in the readings, and undertake a program of vocabulary development focusing on the use of idiomatic expressions. **Students must also take 501A for a total of 1 Unit of credit.**

Required text: Material in course pack form to be purchased at Middlebury.

501C Advanced Spanish Language and Composition Ramos

This courses utilizes an integrated approach to bridging the gap between intermediate and

advanced levels of language, with particular emphasis on the development of writing skills. Recent research establishes a close link between reading and writing skills and for this reason, reading of diverse types and sources will be used. Likewise, authentic video segments and films will be used to illustrate various language functions. Writing tasks will range from the creative and personal to the formal and academic. This course meets two hours a day. (1 Unit)

Required texts: James Crapotta and Alicia Ramos, *Facetas: Conversación y redacción*. (Boston: Heinle and Heinle, 1994); Dozier and Iguina, *Manual de gramática*. (Boston: Heinle and Heinle, 1995).

Note: 501 is open to advanced undergraduates placing higher than the 300 level but these students should consult with their home institutions on whether or not they will accept transfer credit.

502 Advanced Spanish Language Bordón, Gutiérrez Aráus

The course is a detailed study of some of the more difficult points of grammar and usage: preterite and imperfect; the subjunctive; the infinitive and the gerund and their use in verbal periphrases; *ser* and *estar*; the conditional; personal pronouns and the particle *se*; prepositions. (1 Unit)

Required text: Moreno and Tuts, *Curso de perfeccionamiento. Hablar, escribir y pensar en español*. (Madrid: Sociedad General Española de Librería, 1993), María Luz Gutiérrez, *Formas verbales del pasado* (Madrid: Arco/Libros, Colección "Cuadernos de Lengua Española", 1995).

518 Syntax of the Spanish Sentence Gómez Asencio

This course begins with a consideration of the structure of the simple sentence and then moves to the different types of dependent clauses, their syntax, and their use. The course will be complemented by practical and creative exercises, identification, segmentation, and analysis of the various types of sentences studied. (1 Unit)

Required text: J. F. García Santos, *Sintaxis del español. Nivel de perfeccionamiento* (Salamanca: Universidad de Salamanca, 1993); also material in course pack form to be purchased at Middlebury.

520 Verbal Moods in Spanish: The Contrast between the Subjunctive and the Indicative Gómez Asencio

The course is directed toward students who already possess some knowledge of the contrasting values of the two moods. The relations (differences, similarities, alternations, and contrasts) between the indicative and subjunctive as they appear in the verbal system of contemporary Spanish will be placed within a general theory of verbal modes. Part of the course will be dedicated to the analysis of various verbal structures in accordance with the theory presented. (1 Unit)

Required text: Julio Borrego, José Gómez Asencio, and Emilio Prieto, *El subjuntivo: valores y usos* (Madrid: Sociedad General Española de Librería, 1989).

601 Composition and Stylistics Gutiérrez Araus

This course is designed to prepare the advanced student to handle a variety of advanced topics in written Spanish and to improve expressive abilities by appropriate use of form and content. The aim of this course is to teach mastery of the contemporary idiom. (1 Unit)

Required text: Fernando Lázaro and V. Tusón, *Lengua española -COU* (Madrid: Ediciones Anaya, S.A., 1995); J. Romera, M. Pérez Priego, V. Lamíquiz, and María Luz Gutiérrez, *Manuel de estilo*, 2nd ed. (Madrid: UNED, 1995).

Recommended text: *Diccionario de la lengua española* (Madrid: Ediciones Anaya, S.A.).

613 Rhythm and Rhetoric in Spanish Poetry Castillo

The understanding of poetry involves the simultaneous perception of conceptual and rhythmic forms and it is important that the reader be aware of this characteristic. This course will undertake a systematic consideration of the elements of Spanish that sustain rhythm: tone, type of words, syntactical structures, pause, parallelism, etc. The work will also be very useful as a practical guide to pronunciation, syllabification, and intonation. (1 Unit)

Required texts: *Poesía de la Edad de Oro*, 2 vols. (Madrid: Castalia, nos. 123, 136); Rubén Darío, *Prosas profanas* (Madrid: Alianza, no. 1568); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Austral, no. 118).

614 The Spanish Language in America (II) Moreno de Alba

Using literature, linguistics and history, this course will study the most important aspects of American Spanish. Beginning with a consideration of the influence of the Andalusian dialect and of native American languages on the development of the Spanish language in America, we will then study the grammatical, lexical, and phonetical differences that characterize the different linguistic zones and the current developments that help shape the unity and variety of American Spanish. This course meets two hours a day. (1 Unit)

Required text: José Moreno de Alba, *El español en América*, 2nd. ed (Mexico: Fondo de Cultura Económica, 1993).

Culture and Civilization

530 Spanish American Culture Sainz

This course will seek to highlight conflicting social and political systems in Latin America with special emphasis on the problem of development, foreign debt, basic industries, the role of international corporations, relations on dependence and alterations in daily life. (1 Unit)

Required texts: Elizabeth Burgos, *Me llamo Rigoberta Menchú y así me nació la conciencia* (Mexico: Siglo XXI, 1985); Gabriel Careaga, *Mitos y fantasías de la clase media en México* (Mexico: Cal y Arena, 1985); Jorge G. Castañeda, *La utopía desarmada* (Mexico: Mortiz, 1993); Eduardo Galeano, *Memorias del fuego*, vol. III (Mexico: Siglo XXI).

545 Theater Workshop Plata

The purpose of the workshop, conceived as a linguistic and cultural experience, is to expose students to the nature of drama and to acquaint them with a selection from Spanish dramatic literature. The work for the course will be of a practical nature and will have two stages. The first stage introduces the students to the basics of acting through dramatic readings, exercises in speech, and corporal expression. In the second stage, a play will be prepared and performed as a means of bringing together, in one project, all the work of the course. (1 Unit)

547 Spanish Cinema: Religion, Politics, and Society (II) Cañeque, Grau

This course will deal with films depicting Spanish society in the last 65 years, with particular attention to religious and political conflicts. It will also analyze changes in class structure and the portrayal

of women and family. Finally, it will focus on the transformation of Spanish society through its most important periods: the civil war, the post-war era, and its transition to democracy. The course meets two hours a day in addition to the screenings outside of class time. (1 Unit)

Required text: Reading materials will be made available during the program.

551 Modern Spanish Painting Ramón

The course will study Spanish painting from the begin of the nineteenth-century to the present. The course will deal with the relationship between Spanish painting and the various European styles: Neoclassicism, Romanticism, Naturalism, and Impressionism with particular emphasis on Madrazo, Fortuny, and Rosales. Among the topics to be treated are Modernism in Cataluña, Cubism and Surrealism, Spanish painting after the civil war, problems of contemporary art. Midterm and final exam. (1 Unit)

Required texts: Carlos Reyero and Mireia Freixa, *Pintura y escultura en España, 1800-1910* (Madrid: Cátedra, 1995); Valeriano Bozal, *Arte del Siglo XX en España. Pintura y escultura 1900-1939*, (Madrid: Espasa Calpe). Other texts available in the library.

552 The Search for Democracy (II) Pastor

This course will analyze the historic, political, and intellectual development of Spain in the nineteenth- and twentieth-centuries, basing itself on the dualities north-south, center-provinces, tradition-modernity. We will trace the Spanish process in its alternation of absolutism and democracy, liberalism and authoritarianism. Special attention will be paid to the restoration, the Republic, the civil war, Franquismo, the transitional period and, finally, the establishment of democracy. The principal ideological, social, and political causes of these changes will be discussed. This course meets two hours a day. (1 Unit)

Required texts: Donald Bleznick, *El ensayo español* (Mexico: Andrea); José Ortega y Gasset, *España invertebrada* (Madrid: Alianza); Pierre Vilar, *Historia de España* (Barcelona: Crítica). Other relevant articles will be distributed in class.

558 Nationalist Spanish Composers Roiz

The course will deal with nationalist Spanish composers such as Albéniz, Granados, Falla, and Turina. It will begin with an overview of the

artistic-cultural panorama of the nineteenth-century and will discuss Spanish nationalist music and its relation to similar European currents. The core of the course will consist of listening and analyzing the most representative musical compositions of these composers. The final exam will consist of written commentaries on musical compositions studied in class. (1 Unit)

Literature

560 Literary Analysis and Theory Beltrán, Enríquez, Livosky, Placer, Polo de Bernabé

This course examines the foundations of literary analysis and basic theoretical approaches to hispanic texts. It is divided into three segments, each of which is devoted to the analytic strategies pertinent to one major genre: narrative, poetry, and drama. In addition, students are expected to become acquainted with some of the major issues and trends in modern critical theory. Each student will produce several analyses of hispanic texts and actively participate in class discussions. (1 Unit)

Required texts: N. H. Abrams, *A Glossary of Literary Terms*, 6th ed. (Fort Worth: Harcourt Brace Jovanovich, 1993); Jorge Luis Borges, *Ficciones*, 18a ed. (Madrid: Alianza Editorial, 1990); Carlos Fuentes, *Aura* (Mexico: Ediciones Era, 1962); Ymelda Navajo, *Doce relatos de mujeres* (Madrid: Alianza Editorial, 1987); C. Virgilio, T. Valdivieso, and E. Friedman, *Aproximaciones al estudio de la literatura hispánica*, 3rd ed. (New York: McGraw-Hill, 1989).

Note: This course is obligatory for all first-year graduate students. Exemption may be granted if an equivalent graduate course has been taken.

579 The Novels of Emilia Pardo-Bazán

Enríquez
Emilia Pardo-Bazán is not only a full member of the Spanish literary canon but is considered the most important exponent of the realist-naturalist movement in Spain. In this course, we will analyze three of her major works with the purpose of locating the intersection language/literary genre within the context of the political, cultural, and literary discourse of the last century and in relation to the models proposed for women by that bourgeois society. (1 Unit)

Required texts: Emilia Pardo Bazán, *Los pazos de Ulloa* (Madrid: Espasa Calpe, 1987); *La madre*

naturaleza (Madrid: Alianza, 1984); *La tribuna* (Madrid: Taurus, 1981).

583 Spanish Literature to the Seventeenth Century Casa

This course will study representative works of medieval and Golden Age Spanish literature. It will deal with the medieval and Renaissance views of human life as well as with the social, religious, and intellectual preoccupations of Spain during this period. Students will write short papers and take a final examination. (1 Unit)

Required texts: Pedro Calderón de la Barca, *El médico de su honra*, ed. Cruikshank (Madrid: Castalia); Miguel de Cervantes, *Novelas ejemplares*, vol. I (Madrid: Cátedra); *Lazarillo de Tormes*, ed. Francisco Rico (Barcelona: Editorial Planeta, 1980); Jorge Manrique, *Coplas a la muerte de su padre* (Madrid: Castalia didáctica); *Poesía lírica del Siglo de Oro*, ed. Elias L. Rivers (Madrid: Cátedra, 1985); Fernando de Rojas, *La Celestina*, ed. Bruno Damiani (Madrid: Cátedra, 1970).

584 Spanish Literature of the Nineteenth and Twentieth Centuries Polo de Bernabé

This course will study representative works of nineteenth- and twentieth-century Spanish literature. It will analyze the articulation of the different genres and cultural discourses as they deal with the social, intellectual, and artistic developments in Spain from Romanticism to the present. (1 Unit)

Required texts: Mariano José de Larra, *Artículos de costumbre* (Madrid: Catedra); José Zorilla, *Don Juan Tenorio* (Madrid: Catedra); Gustavo Adolfo Bécquer, *Rimas y declaraciones poéticas* (Madrid: Austral); Benito Pérez Galdós, *Torquemada en la hoguera* (Madrid: Alianza); Ramón del Valle-Inclán, *Martes de carnaval* (Madrid: Austral); Antonio Buero Vallejo, *El tragaluz* (Madrid: Austral); Carmen Martín Gaité, *El cuarto de atrás* (Madrid: Destino Libro); Adelaida García Morales, *El sur* (Barcelona: Anagrama), also material in course pack to be purchased at Middlebury.

585 Latin American Literature to the Nineteenth Century Concha

This course is conceived as an introduction to the development of Spanish American literature. Key works of each period will be studied. There will be a midterm and a final examination. (1 Unit)

Required texts: Anonymous, *Popol Vuh* (Mexico: Fondo de Cultura Económica, Col. Tierra Firme);

Simón Bolívar, *Escritos políticos* (Madrid: Alianza); Bartolomé de las Casas, *Brevísima relación de la destrucción de las Indias* (Madrid: Cátedra, 1966); Cristóbal Colón, *Los cuatro viajes del almirante y su testamento* (Madrid: Austral); Rubén Darío, *Cantos de vida y esperanza* (Madrid: Espasa Calpe-Austral); Sor Juana Inés de la Cruz, *Obras completas* (Mexico: Porrúa, 1951); José Martí, *Política de Nuestra América* (Mexico: Siglo XXI, 1984); José E. Rodó, *Ariel* (Buenos Aires: Austral); Domingo F. Sarmiento, *Facundo* (Mexico: Porrúa).

586 Latin American Literature from Modernismo to the Contemporary Period Sainz

Starting with *modernismo*, the class will review the evolution of Latin American literature from the end of the nineteenth-century to the present. Particular emphasis will be placed on those authors and texts that reflect the main renovating movements of this literature. Special emphasis will be placed on the contradictions implicit in the central figure of the writer as the product and the enemy of his or her society. (1 Unit)

Required texts: Jorge Luis Borges, *Ficciones* (Madrid: Alianza); Julio Cortázar, *Los relatos, I. Los ritos* (Madrid: Alianza, 1993); Ruben Darío, *Azul* (Mexico: Porrúa); José Eustaquio Rivera, *La vorágine* (Madrid: Alianza); Arqueles Vela, *El Modernismo* (Mexico: Porrúa). Relevant articles will be made available during the course.

588 Contemporary Caribbean Literature Placer

An examination of the Spanish Caribbean social, political, and cultural reality as perceived through and problematized by a wide range of literary texts. The course will provide an overview of the Caribbean canon as it extends from the 1940's through the present. Some attention will be paid to popular culture including musical tradition as embodied by the salsa and the bolero. (1 Unit)

Required texts: Reinaldo Arenas, *El mundo alucinante* (Caracas: Monte Avila Editores, 1982); Pedro Verges, *Sólo cenizas hallarás*, 2nd ed. (Santo Domingo: Editorial Taller, 1984); Antonio Benítez Rojo, *El mar de las lentejas* (Madrid: Plaza y Janes, 1986); Alejo Carpentier, *El reino de este mundo* (Barcelona: Seix Barral); Magali García Ramis, *La familia de todos nosotros*, 2nd ed. (Harrisonburg, VA: Editorial Cultural, Bantam Co., 1990); Luis Rafael Sánchez, *La guaracha del Macho Camacho* (Hanover, N.H.: Ediciones del Norte).

663 Baroque Sensibility: A Study of a New Aesthetics Chiclana

This course will study the underlying proposition of the literary period known as the Baroque as a new conception of man and his relation with the divinity. This new sensibility is conveyed linguistically and aesthetically through the metaphor. We will study this change of values or "new order" through a selection of relevant texts in both prose and poetry. (1 Unit)

Required texts: *Poesía de la Edad de Oro: El Barroco*, vol. II, ed. José Manuel Blecua (Madrid: Clásicos Castalia, 1987); José Ma. Valverde, *El Barroco, una visión de conjunto* (Barcelona: Montesinos, 1980).

664 Sor Juana Inés de la Cruz Medina

This course will focus on five major themes in the work of Sor Juana: mestizaje, feminine presence, physical love, the myth of Narciso, and exoticism. These topics will be traced through the poetry, prose, and the theater of the writers. (1 Unit)

Required texts: Sor Juana Inés de la Cruz, *Obras completas* (Mexico: Porrúa).

667 The Short Stories of Jorge Luis Borges Agheana

An in-depth analysis of the literary praxis and cultural eclecticism in three of Borges' seminal works: *Ficciones*, *Artificios*, and *Otras Inquisiciones*. The course will require additional attendance and participation to three round-table discussions which will feature Fernando Savater with the collaboration of Professors Agheana and Cañeque.

Required Texts: Jorge Luis Borges, *Ficciones. Artificios. Otras inquisiciones* (Madrid: Alianza); Carlos Cañeque, *Conversaciones sobre Borges* (Barcelona: Destino, 1995).

676 Aspects of Central American Literature Concha

An introduction to some important authors, movements, and tendencies in the literature of the Central American countries. Among the works that will be read are several books by Miguel Angel Asturias, the Guatemalan Nobel Prize, the poetry of Ernesto Cardenal, and of recent women poets of Nicaragua, the realist narrative of the Costarican novelist Joaquín Gutiérrez, and the writer, Yolanda Oreamuno, and aspects of the literary production by the Salvadoran poet, Roque Dalton.

Required texts: Miguel Angel Asturias, *Leyendas*

de Guatemala (Madrid: Alianza); *El alhajadito* (Buenos Aires: Losada); Ernesto Cardenal, *Antología* (Santiago: Editorial Universitaria); Roque Dalton, *Poesía* (Mexico: Siglo XXI); Rogelio Sinan, *Cuentos* (photocopies).

685 Love's Voice: Garcilaso, Bécquer, Lorca, Salinas Beltrán

An exploration of the dialectic, grammar, and rhetoric of the language of love as spoken by four poets representing different periods, movements, and sensibilities. Garcilaso's *Egloga primera*, Bécquer's *Rimas*, Lorca's *Sonetos*, and Salinas' *La voz a ti debida* will constitute the core of the course. (1 Unit)

Required texts: Garcilaso de la Vega, *Poesías castellanas completas* (Madrid: Castalia); Gustavo Adolfo Bécquer, *Rimas y Declaraciones poéticas* (Madrid: Austral); Federico García Lorca, *Diván del Tamarit, Llanto por Ignacio Sánchez Mejías, Sonetos* (Madrid: Alianza Editorial); Pedro Salinas, *La voz a ti debida, Razón de amor* (Madrid: Castalia).

Professional Preparation for Teachers

690 Macintosh Computers in the Extended Classroom (I) Paulson

The three-week course will train the student to create courseware for teaching Spanish, following principles of second language acquisition and utilizing the current technology. By the end of the course, students will have acquired the skills needed to author computer courseware using HyperCard stacks. This course is open to novice users of Macintosh, but some familiarity with the Macintosh is highly desirable. The class meets two hours a day with additional special sessions to be arranged with the instructor. (1 Unit)

Required text: Material in course pack form to be purchased at Middlebury.

691 Oral Proficiency in Spanish: Testing and Teaching (I) Breiner-Sanders

The aim of this course is to give participants working knowledge of the principles of elicitation and evaluation as applied to listening and speaking skills. The Oral Proficiency Interview will provide a foundation for the course, as participants learn the art of interviewing, elicitation techniques, the rating scale, the ratable sample, role plays, and proficiency guidelines. Participants will conduct practice interviews on a variety of levels, with critiques and group discussions. To acquire added refinement in

interview techniques and rating accuracy, each participant will conduct a set of recorded interviews on a variety of proficiency levels. This course meets two hours a day. (1 Unit)

695 Teaching Methodology Bordón

This course is directed toward students who are preparing to teach Spanish as a second language from the point of view of a "Spanish" teacher. The course will deal with various theories on the acquisition of communicative competence and strategies for the teaching of languages. The course includes also practical exercises regarding analysis of texts and manuals, testing, student evaluations, and grading.

Required texts: Encina Alonso, *Como ser profesor/a y querer seguir siéndolo* (Madrid: Edelsa, Colección didáctica, 1994); Alice Omaggio Hadley, *Teaching Language in Context: Proficiency-Oriented Instruction*, 2nd ed. (Boston: Heinle & Heinle, 1993).

The School In Spain

Instituto Internacional
Miguel Angel, 8
28010 Madrid, SPAIN
Telephone: 319-81-88
Fax No: 310-0036

The School in Spain is a valuable complement to the Middlebury summer program. The capital of Spain offers a wealth of intellectual and cultural possibilities and enjoys a central location, convenient for travel to various regions of the country. The School is located at the Instituto Internacional, a building of great historical and artistic interest whose location in one of the nicest areas of Madrid makes it easily accessible to our students.

The School offers both junior and graduate programs during the academic year. Undergraduates may choose either a spring or fall semester or a complete year of study. Candidates for the M.A. degree can choose to attend the academic year in Spain after successfully completing three required courses at the summer session of the Spanish School on the Vermont campus.

Courses for the fall semester begin in early September and end with final examinations in mid-December. After the Christmas vacation, the spring semester opens in early January and continues until late May. The resident director is available to advise students at all times throughout the year, beginning with a series of orientation meetings on the Vermont campus during the summer when questions of registration, transportation, housing, and excursions in Spain are discussed at length. Students not on the Vermont campus receive all necessary information by mail during the summer months.

During the first week of each semester, all new undergraduates are expected to participate in an orientation program designed to introduce them quickly to life in the Spanish capital and the surrounding area. Excursions are arranged to various points of interest.

All courses are organized by Middlebury College for its own students. They are taught by a distinguished group of some of the most renowned scholars in Spain, including members of the *Real Academia*, university professors, and other authorities in the fields of letters, history, the social

sciences, and the arts. The course offerings are organized with an emphasis on Spain in order to take advantage of the students' presence there.

Housing: Arrangements for accommodations in Madrid are made by the students with the aid of the secretary of the School, who keeps an up-to-date list of families and apartments where Middlebury students have lived in previous years. Prices will vary according to the types of accommodation and the rate of exchange. The approximate expense for room and board for the 1996-97 academic year is \$6,900. The director and the secretary will do everything possible to help students settle in Madrid before the opening of classes.

Deadline for application to the junior program in Madrid is March 1 for the fall semester, full year, and spring semester. For Middlebury College sophomores the deadline is February 1.

Administrative Staff

Kim Griffin, Director

Lena I. Santillana, Assistant to the Director

Elisa González Soldevilla, Secretary

Programs of Study

The Junior Program

All courses are organized by Middlebury College for its own students. To be eligible to enroll in the Junior Program, undergraduates must have completed five semesters of college-level Spanish, including a 300-level course, with at least a B-average overall and a B average in Spanish. Qualified students may enroll for the fall or spring semester or for the full academic year. Some graduate courses are open to juniors during their second semester in Madrid. In special cases and with permission from the director, an advanced junior may be allowed to take a graduate course which is normally not open to juniors.

It is sometimes required or strongly recommended that a student attend the summer session or a similar program before attending the junior program in Madrid.

Students in the undergraduate program earn the equivalent of eight Middlebury College course units for the academic year in Madrid (four units per semester).

A student's workload must be approved by the resident director. Because a student's home institu-

tion determines the number of credits awarded for work abroad, students are urged to discuss the question of transfer credits with their advisers. Middlebury College considers a semester or academic year abroad as equivalent to a semester or academic year in the U.S.

The following list is representative of some of the courses offered in recent years. It is possible that some of them may not be offered each year.

319 Spanish Language Fernández Isla

This course reviews grammatical structures and vocabulary and introduces the principles of composition to help students achieve a better command of oral and written Spanish.

331 Historical Background of Spain de la Guardia

This course deals with an approach to the modern Spanish state starting with its appearance in the fifteenth century and going through the changes and contradictions leading to the Spanish Civil War.

339 Contemporary Spanish Politics González

This course deals with a study of the last 80 years of Spanish political history. Special attention given to the time between Franco's death and the present, the so-called democratic transition.

340 Art in the Museums of Madrid Vela

This course deals with Spanish painting from the fifteenth through the twentieth centuries in the museums of El Prado and Casón del Buen Retiro. Extensive visits to museums required with the class and independently.

343 Spanish Cinema Soria

The objective of this course is the understanding of Spanish society through its cinema. Students view one film a week and study it in the context of Spanish history.

345 History of Contemporary Latin America González

After a quick review of geographical factors (e.g., regions and climate), students will consider the principal problems of Latin American history. A global view of the period between Independence and the first half of the twentieth-century will be presented, giving special attention to cultural aspects. The second half of the course will study present day Latin America with particular attention to the Central American crisis.

350 Trends in Contemporary Spanish Foreign Policy Rodríguez

This course deals with the historical evolution of Spanish foreign relations and policies from the time of the colonies at the end of the nineteenth-century to the issues concerning the Spanish presence in today's world.

352 The European Economic Community Rodríguez

In this course, students will review the European Economic Community from the period after World War II and the cold war. An important part of class time will study Spain's relationship with Europe before and after Franco and finally its integration into the European Community.

354 Women in Spanish Society de la Guardia

This course is a study of the status of women in Spanish society. The course begins with a review of the changes of the condition of women throughout history in order to better analyze the current situation.

407 Comparative Analysis: English-Spanish Fernández Isla

The objective of this course is to develop and perfect the oral and written competence of the advanced student. Special consideration is given to translation and therefore to the special challenges of the Spanish language for the English-speaking student.

410 The Subjunctive Fernández Isla

This course is designed to help the English-speaking student use the subjunctive in a spontaneous and natural form.

452 Spain after Franco: Literature, Society and Culture Teruel

This class is a critical overview of Spanish society after 1975. The method of study will consist of a close look at the cultural industry, taking advantage of the many cultural activities that Madrid has to offer.

469 Modern Spanish Theater Doménech

This course deals with a very wide and comprehensive study of modern Spanish theater, not just as an art, but also as a reflection and representation of the Spanish society of this era. Some theater attendance is required.

482 Fiction in Spanish Literature: Short Stories Doménech

This course deals with the study of the short story, its history and trends as a literary genre in the Spanish literature of the nineteenth- and twentieth-centuries.

The Graduate Program

During the required preliminary summer in Vermont, graduate students normally take three courses: *Advanced Spanish Language*, *Literary Analysis* and one elective course. Students going to Madrid may not take 545. In Madrid, the students follow a program consisting of four courses one semester and five courses the other. The choice depends on academic performance at Middlebury and upon previous studies, needs, and interests.

Students will not be allowed to register for the School in Spain if their conduct or academic performance during the summer is judged unsatisfactory.

M.A. candidates are required by the Spanish School to have an understanding of the chronological development of Spanish letters.

The following list is representative of the courses offered in recent years. It is possible that some of them may not be offered each year.

Fall Semester

Language

600 Translation: English-Spanish Castillo

During this course, attention will be devoted to exercises in translation, substitution, textual study of literary prose, and composition in order to train students to improve their written work. (1 Unit)

601 Composition and Stylistics Gutiérrez Araus

The subject of this course is the study in written and spoken texts of the different registers of today's Spanish. The course helps prepare students to recognize and use all the concrete aspects of composition in Spanish. (1 Unit)

602 Comparative Syntax: English-Spanish J. Fernández

The objective of this course is to develop and perfect the graduate student's capability to handle and comprehend the syntactic and semantic structures of the Spanish language through comparison and contrast with English. (1 Unit)

604 Syntax of the Compound Sentence

Bordón

This class is designed to help the student develop an understanding of the syntactic structures of the compound sentence and the subordinate clause. (1 Unit)

Culture and Civilization

633 Spanish Architecture Ramón

The objective of this course is to teach students to recognize the characteristics and evolution of Spanish architecture through a study of its most important examples in order that they may have a fuller appreciation of Spanish culture and civilization. (1 Unit)

637 Twentieth-Century Spain Sánchez Jiménez

This course will deal with the following themes: the beginning of the twentieth-century in Spain, formation of the capitalistic society in Spain, the dictatorship of Miguel Primo de Rivera and the collapse of the monarchy, the civil war from 1936-1939, Franco's rule, the decline of Franco's Spain and the birth of the democratic opposition. (1 Unit)

Literature

573 Contemporary Spanish Novel Teruel

This course analyzes the contemporary Spanish novel in two chronological parts, after the civil war (1940-1975) and after Franco's death (1975) through the period of democratic transition to the present. (1 Unit)

682 Contemporary Latin American Poetry

Camacho

This course begins with the emergence of "Modernismo," the first literary movement of Latin America, and follows the development of Latin American poetry through its different trends to the greatest recognition and achievements reached in the first half of the twentieth-century. (1 Unit)

688 Country and City in the Latin American Novel Camacho

This course studies the contemporary Latin American novel in its most significant aspect: the literary evolution of the space or setting in which the novel takes place. (1 Unit)

763 Modernity in Spanish Poetry: Machado/Jiménez Bousoño

This course is a study of the modern era in Spanish poetry represented by a whole "literary generation" but especially by two very different poets, Machado and Jiménez. (1 Unit)

767 Cervantes: Don Quijote Sánchez

Cervantes' thought and style will be analyzed in this class through the careful study of his masterpiece which is considered by many scholars to be the origin of the modern novel. (1 Unit)

Professional Preparation for Teachers

693 Acquisition of Spanish as a Second Language: Theory Griffin

This course is a comprehensive study of the development of current views and theories dealing with the acquisition of a second language and all the factors that influence it. (1 Unit)

Spring Semester

Language

503 Spanish Language Today Bordón

This course will study and analyze the Spanish language today. We will consider examples of spoken and written language and we will try to isolate the characteristics that differentiate one from the other. (1 Unit)

603 Grammar of Spanish: Fundamental Problems Gutiérrez

This course is an approach, from a theoretical and practical perspective, to the most problematic issues that Spanish grammar presents to English speakers. (1 Unit)

620 History of the Spanish Language Castillo

This course will trace the history of the Spanish language from its pre-Latin origins to the present by examining the influences of the Greek, Celtic, Germanic, and Arab invasions. Students will also examine the Spanish language in the Hispanic world and the differences among Spanish dialects in Europe and America. (1 Unit)

Culture and Civilization

534 Velázquez, Goya, and Picasso Ramón

This course studies the life and works of three Spanish artists as seen through their historical circumstances. (1 Unit)

639 Spanish Cinema García Reyes

The course will cover the Surrealist mode in Spanish cinema with particular attention given to Buñuel, Saura, and Erice. Their films will be studied using Middlebury's video facilities. (1 Unit)

Literature

561 Literature Seminar Camacho

This course provides an opportunity to acquire an understanding of the chronological development of Spanish letters through weekly lectures which are designed to help students organize their literary studies. **Students who are planning on continuing their studies in Spanish beyond the M.A. are strongly advised to take this course.** (1 Unit)

566 The Generation of 1898 A. Sánchez

In this course we will study the writers of the generation of 1898, with particular attention given to Valle Inclán, Unamuno, and Maeztu. (1 Unit)

766 Women in Novels Camacho

The purpose of this course is to study, from a literary point of view, the image of the woman as a character of some Spanish or Latin American novels ranging from the nineteenth-century until today. (1 Unit)

769 Contemporary Spanish Theater Doménech

The course will deal mainly with the works of Valle-Inclán, García Lorca, and Buero Vallejo. It will also incorporate other playwrights whose works may be currently on the stage in Madrid. (1 Unit)

Professional Preparation for Teachers

692 Materials Development Griffin

This course has been specially designed for the graduate student who plans to teach Spanish. Authentic oral and written texts are used in the elaboration of didactic materials used for teaching Spanish as a second language. (1 Unit)

General Remarks: Middlebury College students with special curricular needs may be able to enroll in selected courses offered by other U.S. universities with programs at the Instituto Internacional. Permission from the director of the Middlebury program is required.

MIDDLEBURY COLLEGE
LANGUAGE SCHOOLS

JOHN M. McCARDELL, JR.
President of Middlebury College
Ph.D., Harvard University

CLARA YU
Vice President for Languages
Ph.D., University of Illinois

ROBERTO VÉGUEZ
Director and Dean of the Language Schools
Ph.D., University of Wisconsin-Madison

The Language Pledge, a formal commitment to speak the language of study as the only means of communication for the entire session, is required of all summer language students. Students who are beginning their study of a language take a modified and progressively more rigorous pledge. The Language Pledge plays a major role in the success of the program, both as a symbol of commitment and as an essential part of the language learning process.

Middlebury College complies with applicable provisions of state and federal laws which prohibit discrimination in employment, or in admission or access to its educational or extracurricular programs, activities or facilities, on the basis of race, color, ethnicity, national origin, religion, sex, sexual orientation, age, marital status, place of birth, Vietnam veteran status, or against qualified individuals with disabilities on the basis of disability. Questions relating to compliance during the summer session may be addressed to the Coordinator of the Language Schools, Sunderland Language Center, Middlebury College, Middlebury, VT 05753.

Accreditation: Middlebury College is accredited by the Vermont State Department of Education, and the New England Association of Schools and Colleges, which accredits schools and colleges in the six New England states. Membership in one of the six regional accrediting associations in the United States indicates that the school or college has been carefully evaluated and found to meet standards agreed upon by qualified educators.

